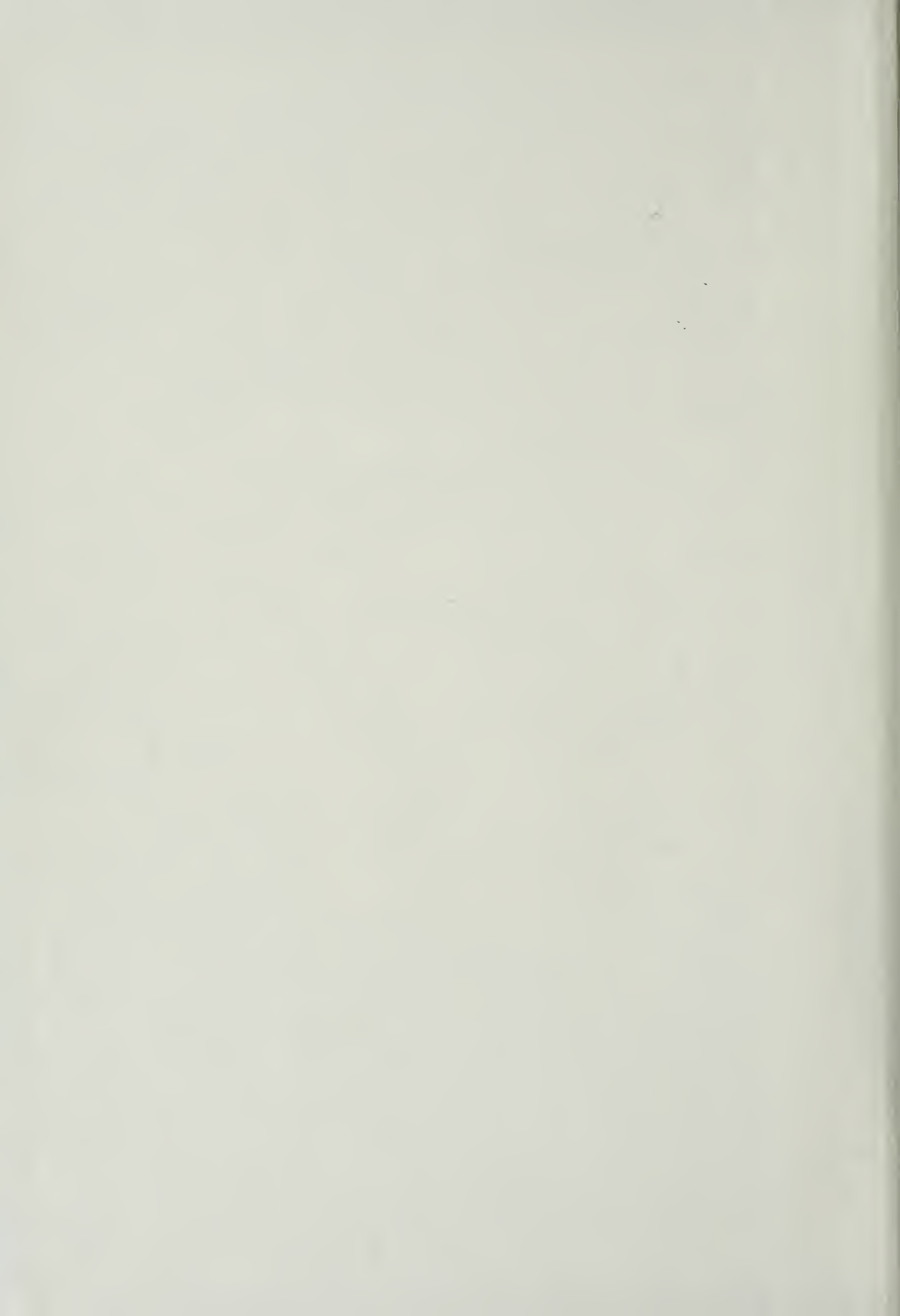




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Arts & Decoration

Architecture, Decoration, Antiques, Gardens, Travel, Theatre, Books



Cover design: Zakłady Graficzne Straszewiczow

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January, 1931

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every blending of the richly varied

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2175

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gundy
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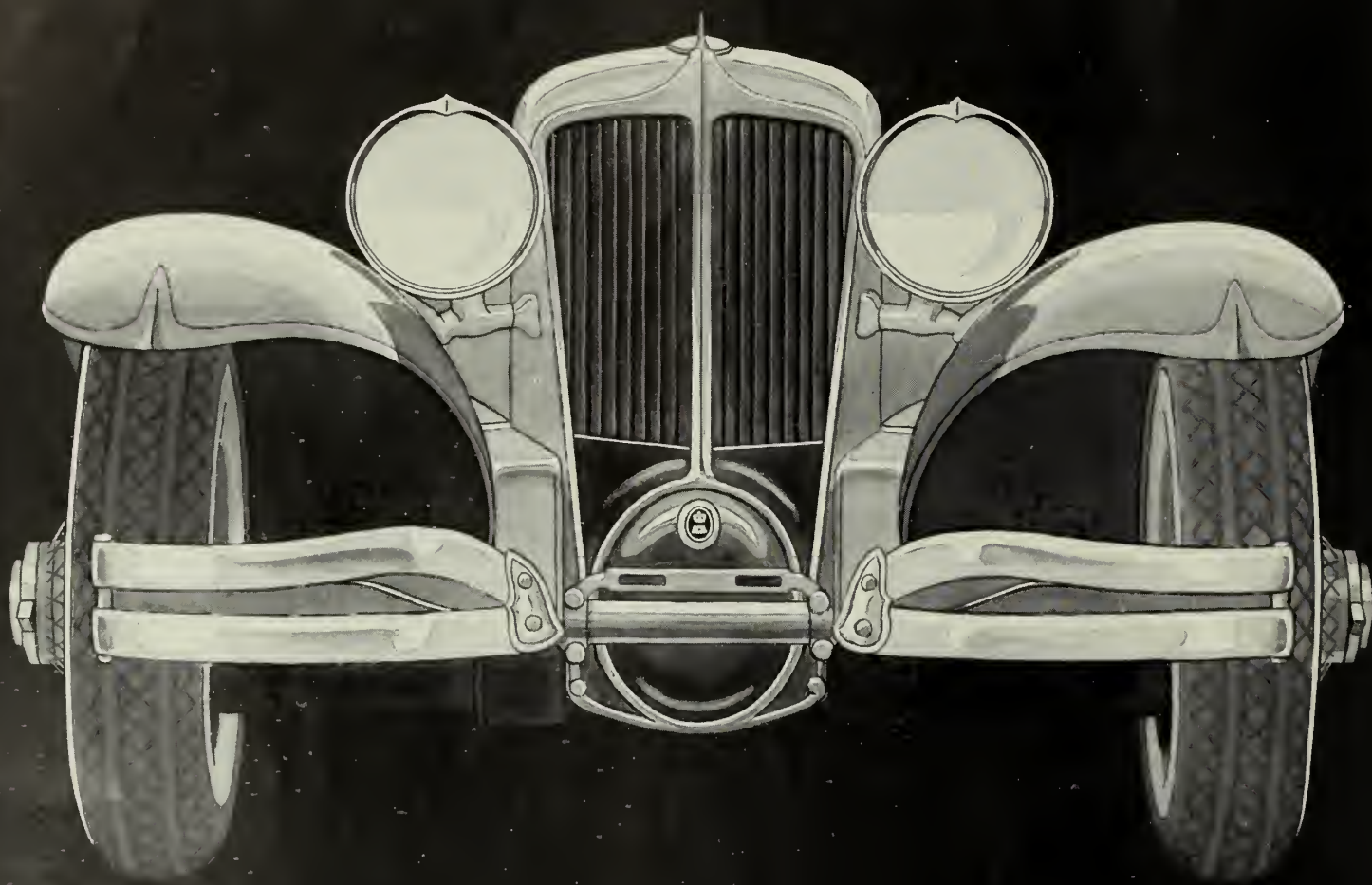
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*Authenticated
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It is the purpose of Brunovan, in the creation of twelve additional interiors, to show how the *petits salons* which characterized the age of Louis XV and



XVI may be adapted to the tasteful furnishing of the modern interior. These new *petits appartements*, which establish the showrooms of Brunovan as the largest and most comprehensive galleries of French furniture, graciously interpret the unrivalled decoration of the Old Régime. Here in fine original *boiseries* and authentically decorated rooms are displayed the beautiful reproductions created by Brunovan. Only after much diligent search and study in museums and private collections in Paris, has Brunovan selected the finest and most typical examples to serve as models for their authenticated reproductions. Decorators, dealers, architects and their clients will be delighted in viewing Brunovan's *nouveaux salons*, which they are cordially invited to inspect.

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FRENCH
ITALIAN
ENGLISH

*Reproductions
& Antiques*

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"The American Eagle—

"May it never lose its weight in the scale of nations, nor drop from its talons the motto of Liberty or Death"—so spoke a patriot in 1798. The spread eagle, emblem of American Independence, was used with great effectiveness by mirror makers of Colonial days. Used with equal appropriateness over a sideboard or drop leaf table, the convex mirror illustrated here carefully preserves the style and spirit of those times. It is typical of the decorative accessories by Friedman Brothers who for over 27 years have been making mirrors, consoles and cornices of all periods—Georgian, Early American, Italian, French, Spanish as well as Modern. Dealers, decorators and architects are invited to visit our extensive showrooms. A card of introduction will admit their clients.

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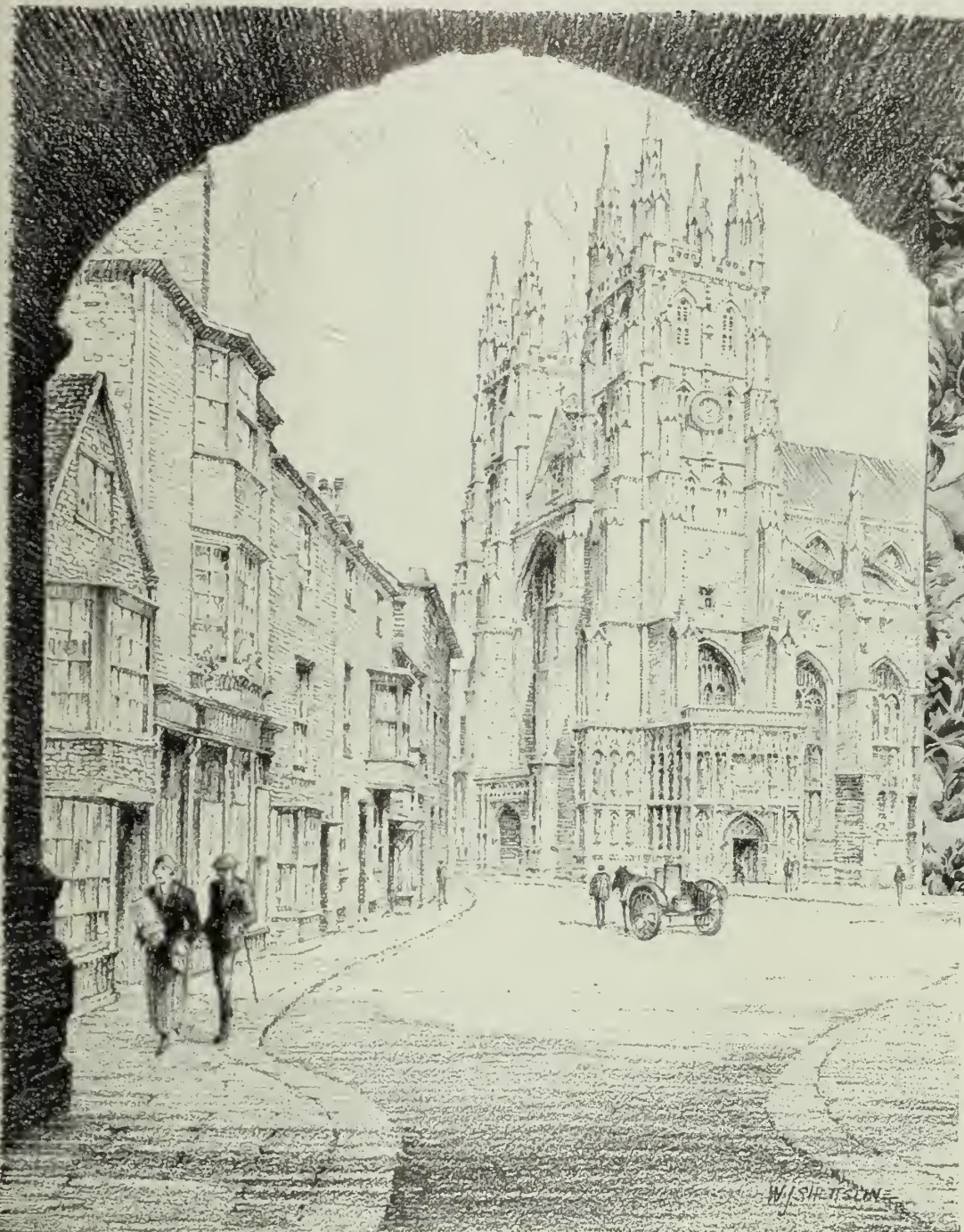


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Member of the Antique and Decorative Arts League



Canterbury Cathedral, Kent



*Kent, in addition to being one of the most picturesque and historically interesting counties of England, is an important center for the manufacture of fine printed linens for decorative purposes.*** The print illustrated—a recent Johnson & Faulkner importation—exemplifies the perfection attained in these fabrics, not only in artistry of printing, but also in fidelity of design and harmony of color tones. It is copied from an old Jardiniere velvet in Knole House, Sevenoaks, Kent.*

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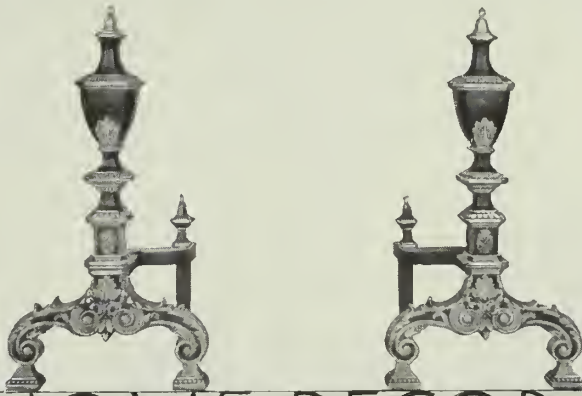
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aluminum windows are recommended by leading architects for their precision and beauty.

With such a background of achievement, it is not surprising that there should be a significant distinction between Jackson's creations and those from ordinary commercial sources.

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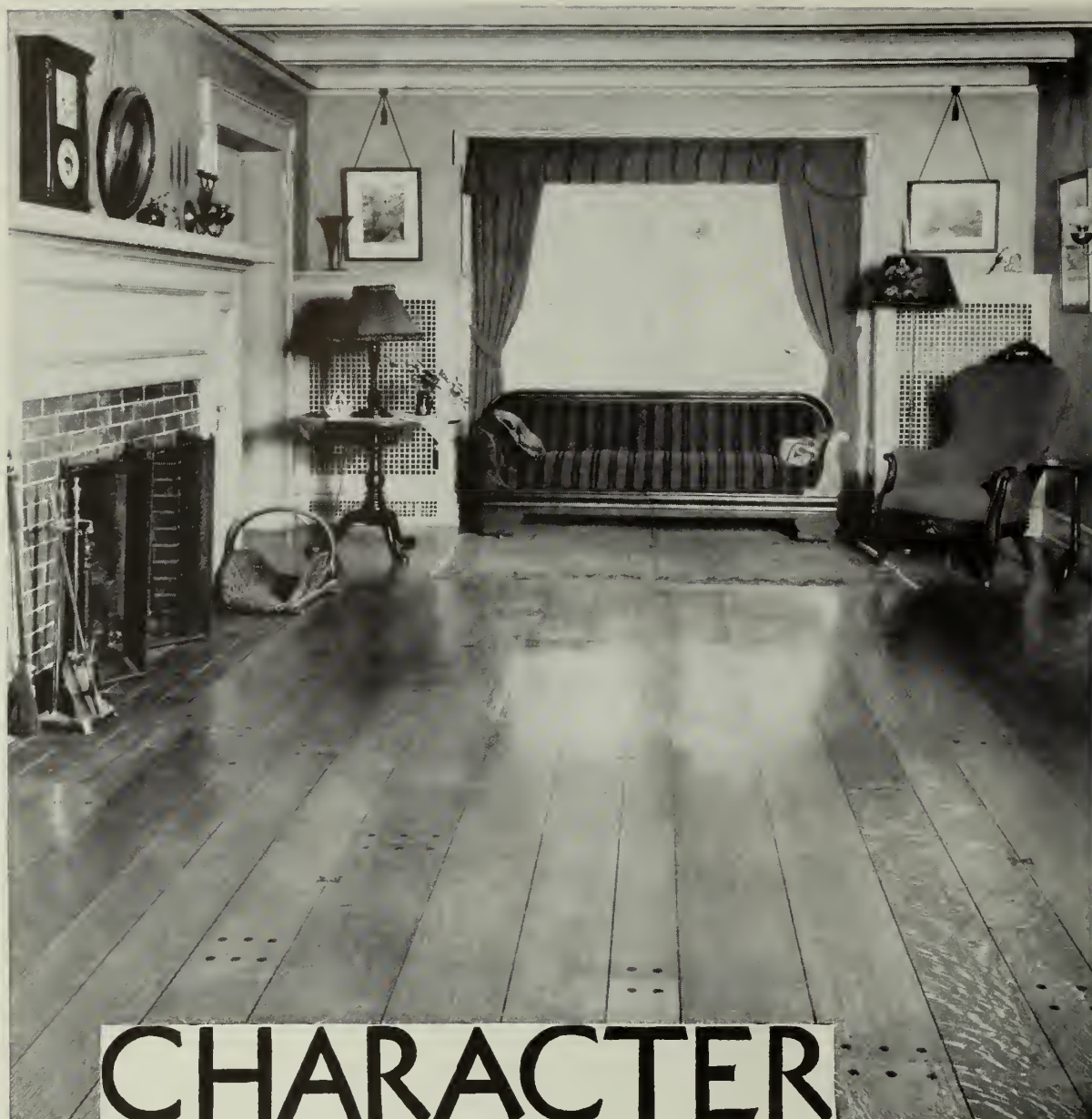
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prominent families in the social register



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Write us for floor suggestions in remodeling, or in new construction.



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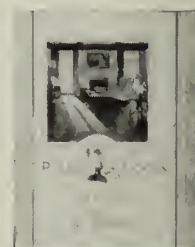
REAL worth, solidity, beauty that is more than surface deep, dependability based on a past rich in tradition—these qualities express character in floors, as in people. Perhaps no type of floor suggests more eloquently the rugged honesty we associate with our forefathers than solid oak planks. And not only is oak itself inimitable in its natural beauty and dignity, but when dominant in room decoration, it lends a sense of warm friendliness to all who come under the spell of the “all-wood” room.

Bruce solid floor planks bring historic flooring into the modern environment. Beveled edges define the “cracks” present in early floors, and emphasize individual boards. Unequal widths and lengths are reminiscent of the days when such irregularity was of necessity determined by the size of logs available. A most interesting floor results from ingenious combinations of these varying dimensions.



■ To achieve a pleasing unity, wide boards may be used also for walls and even ceilings. The “all-wood” room links the present with the best architectural traditions of the past.

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Write for this 16-page illustrated booklet, architects' file size, containing complete instructions.

LARGEST MANUFACTURERS OF HARDWOOD FLOORING IN THE WORLD

*Softly twilight steals
across the floor . . .*



*and if this is your
room and the floor
your own design, why
shouldn't you feel
just a wee bit proud?*



I *Squares of Blue Linoleum No. 43, framed by Linostrips of Plain Red Linoleum No. 40, form the floor for this slumbertime room* **I**

THERE'S a pleasant thrill as you sit back and watch the sun's last light throw shadows into that room you call your own. This room is you! It came out just the way you planned it. Everything in it expresses your own ideas. Particularly are you proud of the floor. What a happy inspiration to fashion it yourself with plain colors of Armstrong's Linoleum.

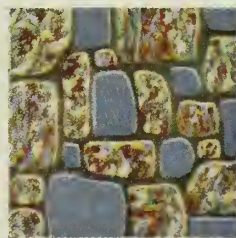
It did look a bit difficult when you first read about the idea. How simple, after all! Even though you never could draw a straight line, you *did* know what your favorite colors were—and found them in Armstrong's Linoleum. Then it was merely a matter of telling the merchant just how you wanted them combined. Clever, too, the way those

experts installed the floor in less than a day. Watching them trimly tailor it to every nook and cranny and deftly cement it in place over linoleum lining felt made you understand just why Armstrong Floors are called permanent.

Is it any wonder you are now planning to have Armstrong's Linoleum Floors for every room in the house?

Why not make this pleasant experi-

Embossed Inlaid No. 1602



ment in your own home? Begin it right now by sending for Hazel Dell Brown's book, "New Ideas in Home Decoration." Then see the floors pictured and described by Mrs. Brown at local linoleum, furniture, and department stores. Ten cents to cover mailing costs brings the book promptly. Address Armstrong Cork Company, Floor Division, 937 Pine Street, Lancaster, Pa. (Makers of cork products since 1860.)

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A course that will tell you—



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- the kind of floor covering to use when the upholstery and draperies contain design.
- what determines the choice of lamps for certain rooms.
- how wall lights should be placed in a room.
- how to build up a color scheme for a room and what conditions determine the choice of colors.
- what rules determine the choice of furniture for various rooms.
- how to design and make draperies of every kind, for every room and purpose.
- how to make and hang portières.
- how to line over-draperies.
- how to measure windows for glass curtains and over-draperies.
- how to hang a group of pictures.
- how etchings should be hung.
- what three important factors must be accomplished in furnishing an apartment.
- what points are to be considered in selecting upholstery materials.
- how to make slip covers.
- how to combine various textiles in the same room.
- when rooms should be left without pictures.

and a thousand other things that will save you money and greatly increase your enjoyment

Here is a course that will give you information that will be of immense practical, dollars and cents value to you all the rest of your life; that will add greatly to your pleasure and enjoyment; that will open the door to a splendid professional career if you are so inclined; and that can be taken in your own home, in your spare time, in much less than one year, without one dull moment.

During its eight years of existence, this course has enrolled nearly 3,000 students. Every enrollment has been accepted with the agreement to return the tuition fee to the student, after completing the course, if he or she did not believe that the course merited the claims made for it. In not one instance has the return of the money been requested. But our files are full of letters of praise.

THE ARTS & DECORATION HOME STUDY COURSE IN PERIOD AND MODERNISTIC INTERIOR DECORATING

THIS course was created by a board of highly distinguished decorators and architects, at the instigation of Arts & Decoration, under whose auspices it has always been conducted. The good name and reputation of Arts & Decoration are your guarantee of its authority, thoroughness and quality.

Until recently there were two courses—the original Period or Historic Decorating course, created eight years ago, and the Modernistic decorating course, created two years ago. They were separate courses, with separate tuition fees. They are now combined in one course, with one fee and that but slightly more than was formerly charged for the Period course alone. For one enrollment, therefore, you will receive thorough training in the facts and principles of both Period and Modernistic decorating, and in either 48 or 24 weeks, as you prefer.

The course consists of thirty lessons, in the form of finely printed, lavishly illustrated booklets, a set of three text books, and a set of samples of the fabrics used in upholstering. PLUS, from beginning to end, careful, individual instruction by correspondence by Miss Ina M. Germaine and staff, whose business

will be to see that you receive the training you are entitled to. If you enroll you will not simply have a lot of material sent to you, to read or not as you please and be left to get whatever you can out of it for yourself: *you will be painstakingly, thoroughly and completely taught the art of the interior decorator.*

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It is a truly wonderful course: we urge you to allow us to tell you all about it.

Approved as a Correspondence School
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Certificate of Approval

Be it known that, pursuant to section 80 of the Education Law of the State of New York, the following courses of study offered by the **ARTS & DECORATION HOME STUDY COURSE**
of **New York City** are hereby approved by the Regents of The University of the State of New York.

Course in Interior Decoration

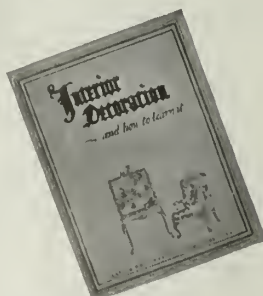
No. 32

As witness whereof, I have hereunto set my hand and affixed the seal of The University of the State of New York at Albany this 11th day of September 1930.

Charles D. Clark
President of The University of the State of New York
and
Commissioner of Education

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Send me your new free brochure and folder describing your combined Period and Modern course.

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Residence with walls of ILCO Riplstone. John W. Case, Architect.

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A modern method of use, as well as the material itself, makes homes of ILCO Riplstone more attractive. Write for literature.

THOSE subdued grays and tans that make the modern stone home shown here so attractive . . . don't think that you can get such an effect by using just any stone.

"Shot-sawed" Indiana Limestone of selected colors, textures and sizes . . . with an occasional "rock-face" piece for variety . . . was used to build these walls.

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DECORATIONS OF DISTINCTION

LAURA WAND INTERIOR DECORATOR



Powder Room in a New York apartment—done in the modern manner. The colors are silver, black and American beauty. The pictures, which cover unsightly glass, are an interesting feature.

OLD FABRICS
ANTIQUES

683 LEXINGTON AVENUE

NEW YORK

Wickersham 1794



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AND WOOD MANTELS IN THE COUNTRY

From the Smart Shops and Antique Galleries

By ELIZABETH LOUNSBERY

ENGLISH furniture of the 18th Century constitutes an extensive stock at George Blundell's, of London, available through the retail trade, such as in the recent shipment that contains many fine pieces.

Notably, a Sheraton secretary bookcase from Lady Hamilton's collection, in mahogany veneer with satinwood inlay—of rare dig-

are available, and in their shop at Palm Beach, Spanish furniture and the other furnishings that could be consistently introduced in a Spanish house or patio are sold.

WASHABLE wall coverings in a decorating medium that brings new charm to the interior, are made by the Frederic Blank Company and sold to the decorators, in a fadeless material called Salubra. It is a wall surface different in color and design, and adds an indescribable something that invariably marks the perfect interior.

Salubra, for walls of enduring beauty, may be had in a hundred different patterns combining richness of design with practical qualities, especially to the house owner, because its colors are permanent and cannot fade. This means that you can re-arrange your furniture



Old English black lacquer tea tray; mahogany book shelf and Worcester teapot, cup and saucer. Courtesy George Blundell, 157 E. 51 St., N. Y. C.

nity of line and beauty. A pair of pine corner cupboards recently brought from England also share in interest, likewise a mahogany Heppelwhite four post bed with a tester and finely carved posts.

Pembroke tables and others of convenient size; desks, large and small, some of the knee hole type; a remarkable satinwood break-front bookcase and a serpentine front chest of drawers are only a few of the other large pieces of importance. Then there are dumbwaiters, equally useful book shelves, such as that illustrated; a pair of exceptionally fine Sheraton knife urns and a variety of tortoise shell boxes, formerly used as tea caddies, or for sewing, now convertible into attractive cigarette boxes for the living room table.

HOUSE equipment, including interior decoration and architectural detail is undertaken by Loizeaux Studios with every attention to consistent detail and period accessories. Having their own drapery and upholstery department, special order work is executed here without the usual attending delays, and overstuffed pieces are obtainable that have a distinction all their own.

In the shop representing this firm at Mt. Kisco, New York, furnishing incidentals such as lamps, rugs, wall hangings, flower and plant holders, ashtrays and other smaller things, both old and new,

and pictures whenever you wish without showing the telltale wall marks that show their original position. In other words, Salubra is paint "by the roll" and when applied to walls is its equivalent of six coats of paint.

EIGHTEENTH Century. Early American and English furniture in their most interesting expressions are to be found at the new location of the Westport Antique Shop, which has en-



Burl walnut bachelor's chest, with old brasses, one of pair. Pottery lamp with stretched rainbow taffeta shade. Courtesy Loizeaux Studios, Inc., 305 E. 47 St., N.Y.C.

Refer to this page when shopping

DECORATIONS OF DISTINCTION



Salubra wall covering. Designed by Wiener Werkstaette in grays, terra cotta, black and ivory. Courtesy Frederic Blank & Co., 230 Park Ave., New York

larged its space to accommodate examples of these periods with many added attractions such as a glittering array of old English glass; an 18th Century English gaming table with its candlestick-rests in each corner to hold the Sheffield candlesticks of the period, and the many comfortable pieces of furniture for a room with the accompanying lamps, mirrors and decorative details. With these many types of small useful tables share in interest and there is an intriguing innovation to be found in the folding wicker house bar—small in size yet equipped with two red seated stools and intended for use in cabanas, apartments and pent houses. Other colors available.

MURAL decoration in a new form is represented by Photomurals Inc., in an interesting duplication of any subject that may be submitted, by a photographic enlargement process that is afterwards developed by hand decoration on wall panels in oil, water color or pastel, at reasonable cost. This means that any preferred subject, from a rare etching to an illustration from a child's book may be duplicated for the wall decoration of a room, in any scale or desired coloring. One has only to submit a design or if he prefers, suggest a motive of an original subject and it will be executed here in a skilful and artistic manner.

As for example, the replicas of the Ezra Winter murals of the Bank of Manhattan, applicable for a large formal wall surface; reproduction of an etching showing early New York dock scenes, carried out in rust and black colorings and the soft-toned reproduction of

a tiny kodak view of a river with trees along the bank, in soft blue gray and black, adequate for a large wall panel. As the surface of these photomurals is waterproof they may be readily cleaned and may be finished in a bright or dull surface.

MODERN Chinese rugs—the output of Mrs. Helen Fette's looms in Pekin, conducted by native weavers, are represented in the unusual stock of Alleyne Archibald. These demonstrate the skilful work of the Chinese in examples that show in many cases, four layers of pastel colored wools, embossed and carved in a pattern upon a cream ground.

These rugs are not only exceptional in weave but remarkable for the beauty of their delicate pastel colorings on white. They are also to be ordered in copies of antique Chinese designs or in plain colorings and all in the same indelible vegetable dyes that characterize the work of the Oriental.

Mrs. Archibald also makes, to special order, wall panels and banners, from large patterns in colorful hand blocked linens, taken from old documents. When outlined in gold and mounted with plain colored borders trimmed with galloon they resemble the more expensive damasks and brocades that are used for this purpose and are most effective for large wall spaces.

NATURAL rattan and stickreed—the two prevailing mediums for out of door or sunroom furniture—are to be seen in the latest production of the Mastercraft Reed Corporation, obtainable through the retail shops, in a variety of new models, outstanding in comfort and brilliancy of color. Among these is to be mentioned



Black lacquer XVIIIth Century chair; Sheraton mahogany stand, alabaster vase and feather flowers; Heppelwhite satinwood sewing stand. Courtesy Westport Antique Shop, 5 E. 54 St., N.Y.C.



One of a lot of ten small Adam pine mantels varying in design, which we have recently brought from England. Prices range from \$125.00 to \$240.00.

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Hand decorated wall panel in water colors — "Broadway from Bowling Green 1826," 49"x60". Courtesy Photomurals, Inc., 126 E. 44 St., N. Y. C.

a deep seated armchair with seat and back cushions done in a Poiret semi-glaze chintz of red with white antelopes against a running design in black and yellow. Then there is the new group, in-

Modern hand loomed Chinese rug, 2'x4'. Carved embossed design in pastel colorings. Courtesy Alleyne Archibald, 130 W. 32 St., N.Y.C.



cluding a settee, both large and small; a square glass top table suitable for bridge; a tea wagon with removable glass tray, and two types of armchairs—one the "sled" model, showing a curved arm suggesting the outlines of a sled and all in natural rattan, banded in color, with rainbow cane back and seats, in a tiny, all over star pattern, requiring no cushions.

To demonstrate the durability of rattan, there are also pieces exhibited here that have withstood the ravages of an entire winter in the open air with their original water-proof covered cushions that in no way indicate the test to which they have been subjected.

CERAMIC art as produced by the group founding The Potters' Shop, with the work of some fifty contributing potters, is expressed in many beautiful examples of hand made bowls, lamps, vases, tiles, garden pottery, fountains, mantels and table decorations.

Here are gathered together for the convenience of the lovers of fine ceramics, the best work of the leading producers throughout the

United States, in an effort to provide a larger market for pieces of artistic merit. The range of styles and colors is very wide, as is the range of prices, and visitors are always welcome to attend the constantly changing exhibits and acquaint themselves with the national development of this ancient art.

FAITHFUL reproductions as well as antique furniture, carefully marked to prevent misrepresentation, are to be found at Gimbel's Old World Shop in an interesting collection of 18th Century French, English and Italian pieces with their incidental accompaniment of lamps in all types; old mirrors, reasonably priced; Staffordshire and Dresden figures and some intriguing Ginori pottery tiles, recently received.

Among the Sheffield pieces are the low chamber candlesticks with snuffers that even now offer a convenience for the nightstand and

many charming little tilt top tables, so useful. Pictures vary in choice from large architectural paintings to unframed maps and engravings, at astonishing values. There is also a section devoted to well made modernistic furniture, and with this a large selection of pottery and decorative pieces, in the same manner.

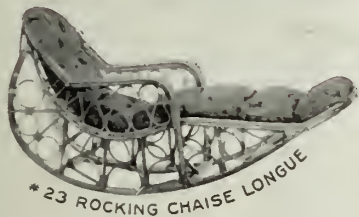
CHINA and glass representing the world's greatest potteries and factories comprise an extensive stock at William H. Plummer & Co.'s, and for all uses. Here are many beautiful designs in Wedgwood, Minton, Cauldon, Crown Derby and Lenox china service plates and as well, the dainty earthenware services



Rattan breakfast or bridge table with under shelves and four chairs fitting compactly under top. Courtesy Mastercraft Reed Corp., 1 Park Ave., N. Y. C.

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MODERN INTERIORS
DECORATIVE ARTS
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SCULPTURE

106 EAST 57TH STREET
NEW YORK



Pottery bowls in deep green, blue, yellow and rose by Maija Grotell. Vase, green, and black by Varnum Poor. Courtesy The Potters' Shop, 755 Madison Ave., N. Y. C.

that have such a happy application with their gay patterns to everyday use. A remarkable reproduction of Lowestoft for the more formal table is also shown.

In individual breakfast sets, the selection is equally varied to suit any color scheme and there are lovely decorated tea trays on which to serve the tea things, also vases, flower bowls and attractive table decorations. Among the newer luncheon plates is one of Copeland make, showing twelve fashion subjects, from 1800 to 1910, designed by Isabel Marshall, with a popular song of the period on the back of the plate. There are also some charming reproductions of 18th Century salt-glaze plates with fine period decoration, that are exclusive with Plummer.

The glassware likewise represents an exhaustive line of Empire, Old English, Irish and Colonial crystal, as well as colored glass. The newer highball and cocktail glasses show fish and game decoration and others, a tiny animal such as an elephant contained in the stem. In the antique department, which occupies a floor by itself, several rare pieces of Waterford are included.

THE bed and the boudoir today demand luxurious fittings such as are available at Carlin Comforts, Inc. The new puff, illustrated, is covered in Carlines silk and filled with the same grade of lambswool as the highest priced comforter they make. These are signed with the name "Carlin" and have a visible sample of their filling attached to each puff. They are supplemented with a variety of more expensive puffs, of course, with hand quilted patterns, and the

most alluring chaise longue throws of lace over satin with pillows to match, also blanket protectors.

For the baby, there is a most beautiful canopied bassinet made from an old wedding gown of appliqué lace and Flanders net, over pink, and tiny linen bands, trimmed in Blanche lace and silk rosebuds, seven in a set. For the dressing room, the waste basket and hamper covered in ivory toned book linen and decorated with hand painted flowers are quite new and lovely, as are the dressing tables made here. In fact, every feature of the boudoir with its many intriguing bibelots is supplied in this shop and its complete decoration, as well as the bedroom, a recent departure in their work.

ANTIQUE furniture, chiefly 18th Century English fills the new



French fruitwood tambour front stand, XVIIIth Century with toile cache pot and walnut Directoire chair, reproduction. Courtesy Gimbel's Old World Shop, 33rd St. & Sixth Ave., N. Y. C.

shop of Cecil Partridge, Inc., with many exceptional pieces of outstanding interest, as that of a Chippendale armchair of the lion mask period, with rare carvings. This is one of six and appears in R. W. Symon's book on antique furniture as a notable example of the great cabinet maker's art.



Giustinni ware bowl, blue and cream with old silvered carved wood 15 1/2" altar candlesticks. Courtesy Luigi G. Pacciarella, 168 E. 51 St., N. Y. C.

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Staffordshire china breakfast set with pheasant
decoration in green, blue or rose.
French hand painted metal tray. Courtesy
Wm. H. Plummer & Co., 7 E. 35 St., N. Y. C.

house, including the paneled rooms,
themselves.

Among the silver represented is
the Ascot Heath cup by Paul Storr,
presented by the Right Honorable
Viscount Anson in 1827. This is of
silver gilt with a grape-vine edge
and a band design about the bowl
of horses heads and corn—a re-
markable piece of silversmithcraft.
There are also several complete
dinner services in flatware, marked
with their original crests
and with that delightful
finish in old silver.

A pair of Sheraton knife
boxes, also are shown.
These had their place on
the ends of the 18th Century
sideboard as a means
of preventing the steel
bladed knives from tarn-
ishing, after being cleaned,
and are most decorative.
Any number of small
tables, for occasional use, as well,
are to be had.

ITALIAN and French furniture
of the 18th Century and earlier
periods find an appropriate set-
ting at Luigi G. Pacciarella's in the
former studio residence of a noted
American sculptor. As one wanders
from floor to floor, many notable
pieces are to be seen such as in an
inlaid walnut and rosewood Louis
XVth pouf, unusually large
in size, that has two side compart-
ments or cabinets that may be in-
geniously raised, when in use, and
has a center compartment contain-
ing seven drawers with hidden
drawers beneath, for secret treas-
ure boxes—a really remarkable ex-
ample of early French cabinet
work.

Then there is a triple Louis
XIVth gaming table, of equal in-
terest, in pearwood with walnut
inlay in bird and card motifs with
a center medallion on the top
marked out for chess, and beneath,
a backgammon board. Below this,
is bagatelle.

A sliding top table of the Louis
XVth period and an unusually
fine pair of white and gold marble

top consoles with mirrors, taken
from an old palace near Bol-
ogna, are also of interest, as
are the commodes finished in
soft-toned colorings that char-
acterize original 18th Century
Italian pieces. Architectural
paintings, antique altar pieces,
decorative wrought iron and
mirrors are likewise to be in-
cluded and among the silks
and hangings, a length of one
hundred and twenty yards of
Empire damask in an alluring
shade of soft yellow.

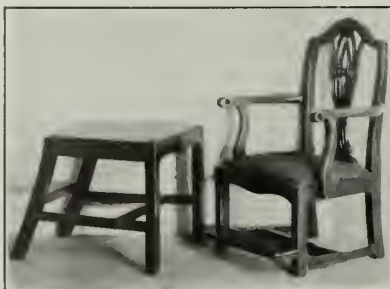
With such an array of lovely
things to draw from, at prices
that are not excessive, it would
seem expedient to look about in
the shops and galleries and at least
familiarize oneself with what they
offer. What may be considered, if
not an immediate selection, at least
may become a future purchase, for
there are many really extraordi-
nary values now to be found.

It may be that you are inter-
ested in old China or in some of
the newer wares; an appropriate



New Carlinese
silk puff, 72" x
80", all colors,
with flower de-
sign in diagonal
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Carlin Comforts,
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lamp for a certain type of room or
some decorative trifle to place near
it on a table, or, possibly, suitable
wall covering or decoration; rugs,
furniture or bedroom accessories—
there is nothing in fact that is not
available for every use to suit the
most fastidious taste, no matter
what your preference. It is surpris-
ing how much interest and color
these fresh, lovely decorative ac-
cessories can add to daily living.
If you have a feeling that your
house lacks "personality", thought-
ful shopping about in these little
specialty shops is sure to bring to
light clever and suitable accessories.



Original Heppelwhite child's two part
mahogany chair with hair cloth seat,
that may be made into high chair by
clamping together. Courtesy Cecil Par-
tridge, Inc., 129 E. 57 St., N. Y. C.



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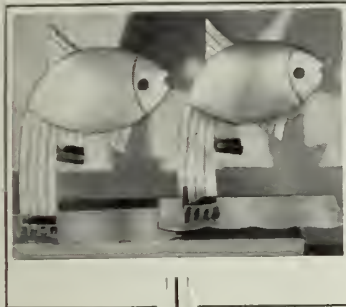
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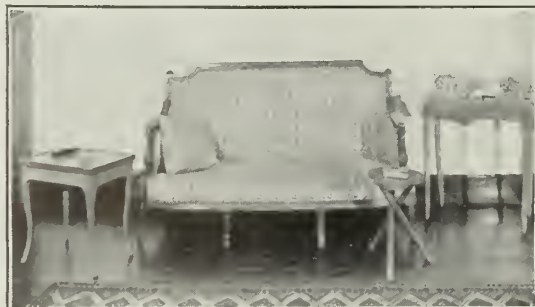
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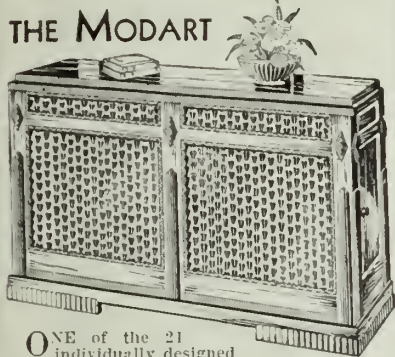
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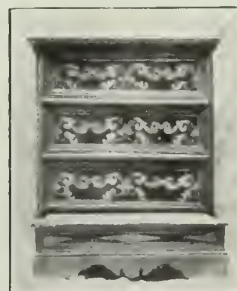
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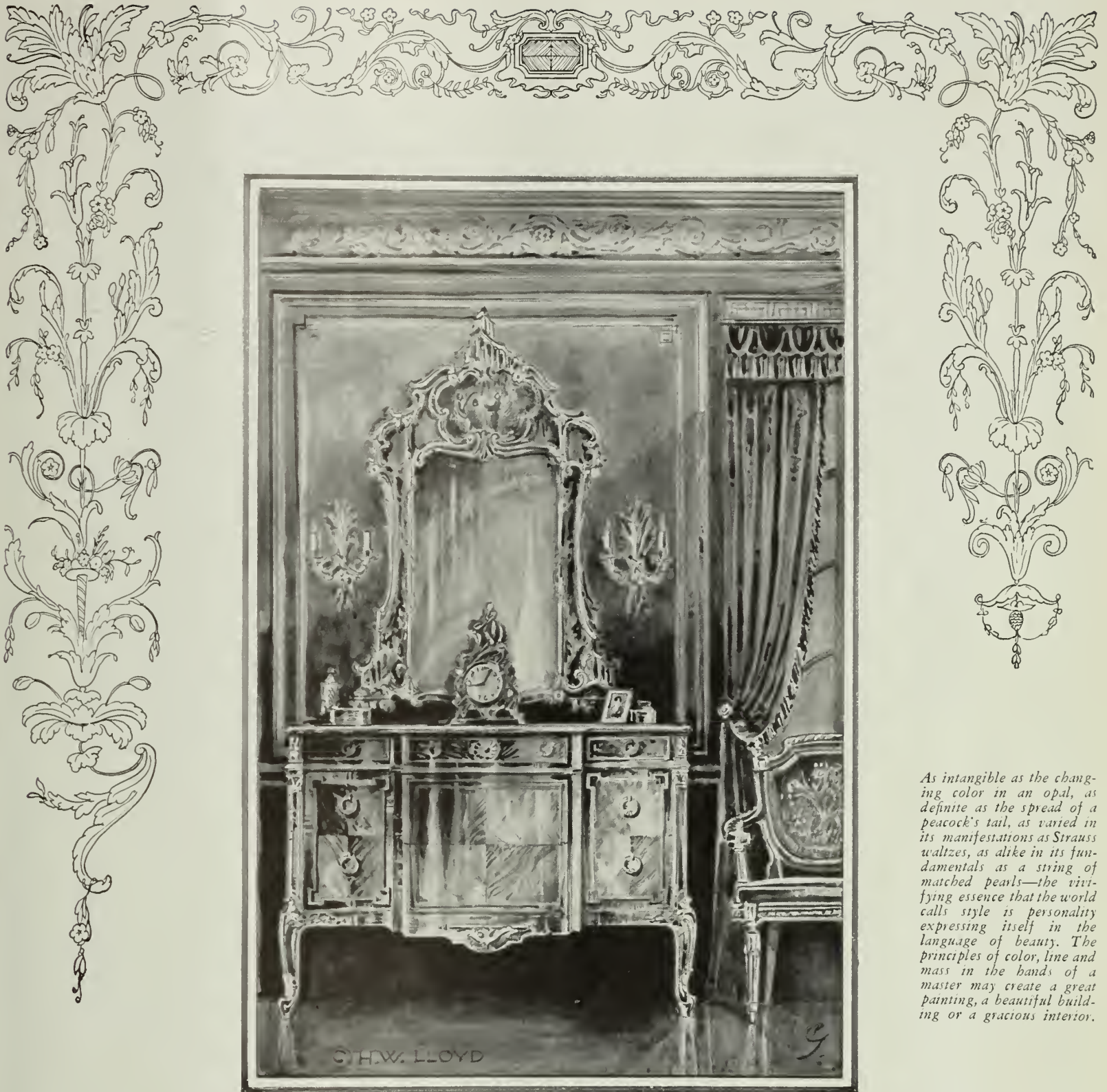
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"Sleep," From a Painting by Arthur B. Davies

Courtesy Feragil Galleries

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Full Moon Over a Florida Lake

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D E C O R A T I V E F A B R I C S O F D I S T I N C T I O N

The genuine importance of this collection is not predicated upon the creation of a few outstanding fabrics, but is entirely due to the fact that each item which has a place in it was created with a thorough knowledge of the requirements of the decorator. ~ Illustrated is a frieze tapestry, Number 24906 which by motif, construction and beautiful coloring clearly indicates that the Stroheim & Romann collection does not sacrifice beauty to the demands of utility.

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Full Moon Over a Florida Lake

PHOTOGRAPH BY JOHN KABEL

Arts & Decoration

Architecture, Decoration, Gardens, Travel, Theatre, Books

Spanish House Reminiscent of Old Sevilla

But Very Modern in all Its Interior Construction

Beautiful Equipment and Appropriate Furnishing

Marion Sims Wyeth, Architect

By MARY FANTON ROBERTS

THIS charmingly developed Spanish home is designed much after the fashion of the architecture in old Sevilla—with groups of round arches, low and wide, as one remembers them in the gardens of El Alcázar; with the slender, round columns and squared capitals; with the beamed ceilings, as in the loggia patio of the Asilo de los Cures Venerables; and, of course, the floors are tiled in the cloister and in the patio, though much brighter and more evenly laid than in the garden of El Generalife. The house, the garden, the entire estate, is of today, and yet, everywhere, if one loves Spain, there are evoked delightful memories of gardens and homes along the blue Mediterranean Sea that time and history have moulded into rare enchantment.

This house of Mrs. Wiley Reynolds in Palm Beach is so effectively placed and built and planted that beauty is brought to the eye at the end of every vista. Whether you are looking from the Ocean Boulevard, over the tropical garden and through wind-swept, Royal palms to the majestic architecture, or out beyond the pool and the cloister to the emerald and sapphire sea, or across the patio to a glimpse of the murals of Chinese bathers which top the doors leading to the buffet, beauty flows about you, overhead, underfoot, and at every side.

Of course, the Palm Beach garden is more intimate and hospitable and tropical than those in Sevilla or Granada, but not more luxuriant and, of course, nothing in the world could be more memorable. The dominant feature of the patio is the long pool with a border of white stone—not old brick, as in the romantic pool in the Cypress Patio in Granada. But the white is in fascinating contrast with the inner surface of the pool, which

is painted blue, and seems to reflect the sky. At one end of the wall surrounding the pool, a stone bench is set in the stucco and through the arches of the white cloister, one reaches the dressing rooms and also the buffet.

The ceiling in the open cloister is of pecky cypress beams, decorated in polychrome. There are delightful Spanish tables and

One of the most spacious and beautifully planned rooms in Mrs. Reynolds' house is the dining room. One entire wall is cut with series of Spanish arches and magnificent arched iron grille gates opening to the cloister and swimming pool. Out from the dining room, across the patio and pool, one looks directly to the sea. It is hard to picture a

more enticing view for a dining room—the great, silvery sea far away; closer, the intimate patio and blue pool, and then the warm tones of a Spanish interior with its floor of mellow terra cotta tiles, its polychromed carved wood ceiling and smoky white walls. The perfect draperies for this room would be—and are—old Spanish yellow damask and the chairs and table are Spanish of the elaborate Court Period.

Lovely as the dining room is, one moves with a fresh sense of delight to the study. Here, the walls, as well as the ceiling, are of pecky cypress, elaborately decorated in a rich stenciled design in colors, taken from the pattern of the curtains of the room

—old blue, yellow and soft red. The chairs are covered in fabrics of the same tones. A cool, fresh color note is obtained by the wash of paler blue between the cypress beams of the ceiling. There are some antique pieces of furniture, old carved Spanish chairs, and an octagonal table; with polychrome, gilt lighting fixtures, and a floor of antique Spanish tiles.

A unique spot in this delightful home is the little bar, inset in one of the walls of the study with cypress doors that shut it completely away from curious eyes. The bar itself is of tile, the walls, rough plaster, and the ceiling, carved wood. There is a typical bar-room mirror enclosed in tiles, quite fascinating. It is no easy task to give any impression of



The house of Mrs. Wiley Reynolds at Palm Beach, seen through wind-swept, Royal palms. Additions to the house, including cloister, were made by Treanor & Fatio; Grace Hyman Hutchins, Inc., Decorator

Spanish spindle-backed chairs and wicker chairs with a waterproof covering. The floor, of course, is Mizner tiles.

The roof of Mrs. Reynolds' home is covered with hand-made tiles with an effect of antiquity such as one would expect along the Mediterranean, and the colors of the tiles are weather-worn. It is Spanish—but brighter and gayer and warmer—as the architect sees Spain in Florida. The building is stucco, in pale amber tone, and the metal of balconies, grilles and smaller ornaments is wrought iron.



Above—The unique beauty of Mrs. Reynolds' house, with the cloister at one side and a tile-bordered blue pool in the center. Designed and built by Treanor & Fatio

Below—The wide cloister is really an outdoor living room with its fine old Spanish furniture, tiled floors, earthen jars, tropical palms and blossoming flowers all about





PHOTOGRAPHS BY F. E. GEISLER

Above—The dining room has quite an air of a banquet hall. Through wrought-iron doors is a glimpse of the ocean and all the coloring is essentially rich and warm

Below—A glimpse of the study with its elaborately decorated pecky cypress walls and rich old Spanish furniture, and the draperies in the vivid colors of Spain



Above—A bar so small it might almost be called a "baretti", is inset in one of the pecky cypress walls of the Reynolds' study in this picturesque home at Palm Beach

Floor plans of this house on page 32



the intimate charm of this home in black and white pictures and merely black and white words. It seems to combine an ancient, sumptuous dignity with that intimate friendliness which is getting more and more to be the ideal of the American country home.

Even in the most elaborate of the modern American homes, there is, increasingly noticeable a purpose of intimate charm and friendliness. The stately dignity that we recognize as appropriate to the great palaces of England and Europe is becoming less a requisite of home furnishing. We want an equal and harmonious beauty of exterior and interior.



Antique silver coffee urn, period Geo. III. Made in Edinburgh by William Davie, 1777. This urn has a plain square base, ball feet and bands of fluting around the body characteristic of Georgian pieces. Courtesy Bailey, Banks & Biddle Co.

WHEN we regard the capacious silver vessels of the late 18th and early 19th Centuries, we have to admit that our ancestors must have sponsored some wonderful gatherings of men and women in gorgeous array. What parties some of the huge punch bowls must have known; what sto-



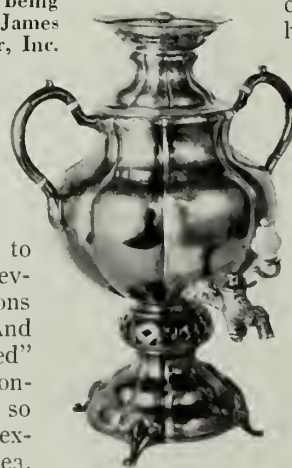
Above—This setting illustrates the beauty of an old urn when placed on a silver tray, the silver being enhanced by the beautiful cloth. Courtesy James Robinson. Fil-tiré cloth loaned by S. E. Munyer, Inc.

Left—Dutch urn presented to Charles Bulfinch, architect of the Capitol at Washington and also the State House, Boston. Courtesy Boston Museum of Fine Arts

ries and laughter the copious wine cups and ale tankards have heard; and what bonds of friendship pledged at the passing of the massive loving cups. For always has social conviviality and good fellowship been closely associated with the ceremony of drinking.

Not necessarily with the ruby wine or the nut-brown October ale, because after the introduction of tea from the East, it grad-

ually became fashionable to serve this less stimulating beverage at the afternoon functions presided over by the ladies. And doubtless, as the men "swapped" stories, more or less questionable, over their wine goblets, so we may surmise the ladies exchanged scandal with their tea.



Right—A rare example of a handsome old Sheffield tea-urn. Courtesy Louis Joseph

But the less harmless if less hilarious pastime indulged in by the fair sex is comparatively modern when compared with the festive ceremonies known to the men after the ladies had retired to the "with-drawing" room.

As is generally known, tea was not always the common household commodity it is today; which explains why for long it was carefully dispensed. When it became cheaper so it came into general use, bringing one of those important changes in social customs which have unfailingly affected the various articles used in the home.

Consequently, we can follow the growing popularity of tea, first in the hot-water kettles with the spirit lamp and later in the 18th Century in the large urns which then replaced the smaller vessel and which go to prove that the tea-parties of the time of George III were no small affairs.

Left—Russian silver samovar made in St. Petersburg fitted with a charcoal chamber. In the collection of Mrs. W. H. Stone



Left — Globular-shaped bowl with spirit lamp made by Robert Hennell of London, 1804. Courtesy Crichton & Co.

Little is, on the whole, understood concerning the traditions of these once important pieces.

It is supposed by many, for instance, that they were in use before the appearance of the tea-kettle, but they post-date the smaller water holder by some years. Really they are one of the many objects which, after a comparatively short vogue, lose their original purpose and are stored away in murky cupboards or, owing to the amount of silver they contain, melted down and made into the fashionable table silver of the times. When genuine interest in old silver widened in America, as it has done during the past ten years, the urns came in for certain notice. And it is to be said with regret that no few were "made over" and used as bases for electric lamps. As a sensible and practical purpose this offers nothing to cavil at, but the regret creeps in when parts of the original are removed in making the adaptation. These removals of the small taps, the graceful covers and not infrequently the handles are pure and unnecessary vandalism; unnecessary because it is possible to apply the required fittings and wiring without in any way changing the urn and thus destroying its romantic appearance—a bit of vandalism. However, such instances are fortunately rare and the interest in the old urns has now taken a happier turn. Their

Below—Old Sheffield pear-shaped urn with embossed decoration and pierced base. Courtesy Freeman of London



This antique urn is a somewhat plain type, the body being cylindrical in shape with a gadroon mount and twisted handles, and a square base with gadroon mounts, with a pierced frame also supported by claw feet. This urn was made in London in 1776, the extreme height being 19½ inches. The urn is sterling. Courtesy Bailey, Banks & Biddle Co.



This old silver urn was made in London in 1779 by J. Waklin and William Taylor, and the tray in 1787 by J. Crouch and Thomas Hannam. The caddy is a Georgian piece, made in 1776 by John Gorham and the three piece silver tea set was made by Thomas Robins of London in 1807. Courtesy J. E. Caldwell and Co.

ornamental value is fully recognized and it is not uncommon to find them as a decorative medium in different parts of a home. One very important aspect of these pieces in an ornamental capacity is the variation of shapes that are still obtainable. Curiously enough, they have never offered any marked attraction to collectors of old silver, this explaining why original examples are more easily procurable than other more keenly sought-for ob-

jects. This has remained noticeable of the more esoteric group of collectors; they only occasionally devote any attention toward certain objects, among which are soup tureens and urns, unless it be one by some prominent silversmith such as Paul Lamerie or Paul Revere or one having noteworthy historical associations.

Before speaking of some of the present-day possibilities of these graceful pieces, we will touch upon their traditional background. They first came into use about the beginning of the reign of George III, then, as we have mentioned, replacing the kettle which had been in use since the days of Queen Anne. The original purpose of the urns was to hold hot water with which to refill the tea-pot.

(Continued on page 86)



Urn of the Empire period with elaborate decorations and heavy handles. Courtesy American Art Association



This Apartment Is Entirely Modernistic Yet Comfortable and Luxurious in Detail

The Decoration and Furnishing of these Rooms Is Modernistic Treatment Up-to-Date, that Is, Devoid of Eccentricities and Discomforts, Dominated by Color Both Brilliant and Harmonious

Above—The breakfast room of this delightful place has the walls entirely done in silver leaf with mouldings of black. The frieze is simply silver leaf between two black mouldings. The furniture, including the sideboard and table, is of grey hairwood, trimmed with ebony, and the chairs beside the breakfast table are covered in coral velvet with frames of white and black, and carpet black. Heavy window draperies of coral velvet furnish a dominating color note, inner curtains are of coral gauze with appliqué of pale coral velvet

Right—The walls of the foyer-hall are treated with bands of henna Fabricoid. The rug is henna and there is a little French foot rug in brilliant yellow, emerald green, orange and blue. The corner bookcase is highly polished henna with inlaid ornaments in gold leaf. A capacious armchair is in light henna fabric modern in design. The black hand-telephone is neatly tucked away on a shelf, quite like a decoration. Robert Heller, Modern Decoration



Right—The walls of the living room in the fascinating Park Avenue apartment are done in shades of natural cork. This makes a very interesting background for the furniture, which is Brazilian rosewood. The rug is a shade of brown which blends perfectly with the cork walls and the fireplace is of Zenitherm with a top of crimson Italian marble. A plain plaster ceiling is painted in a delicate beige color. This gives a sense of height to the room and harmonizes well with the walls

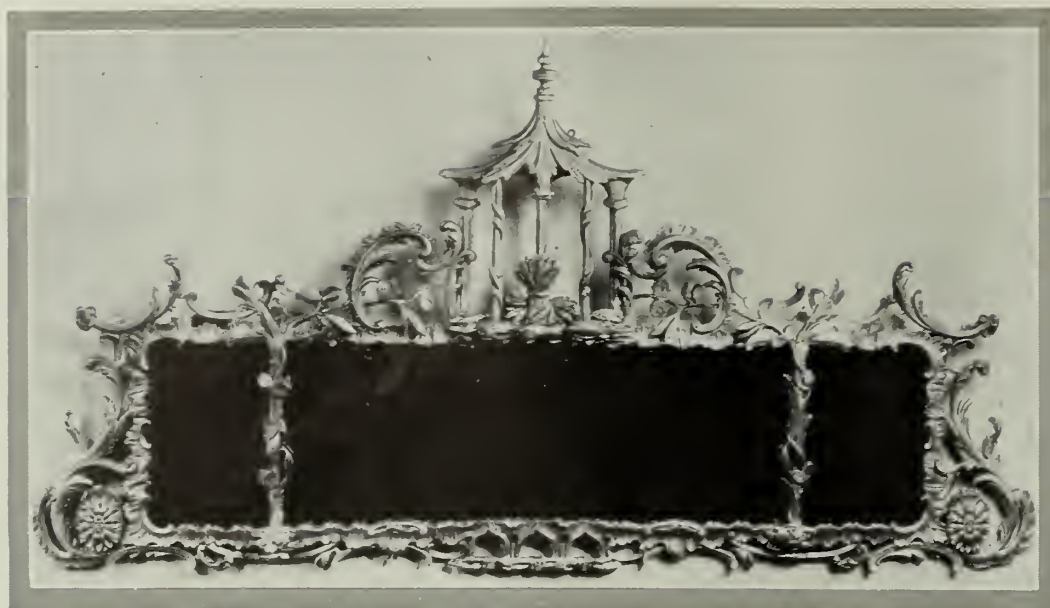


PHOTO, SIGURD FISCHER



All the upholstery of the furniture is done in a modernistic fabric with a cream ground and a conventional figure of red and tan. This applies to the covering of the couch and the cushions. The outer draperies of the windows are of cream and dark brown modern fabric and the inner curtains are a delicate beige color. The room is illuminated by a cornice of lights, the intensity of which may be increased or diminished at will. An interesting and unique piece of furniture is an end table by the couch in Brazil rosewood

Right—This rare type of Chinese Chippendale over-mantel mirror is remarkable for its fine carving, proportion and gilding, still in its original state, circa 1750. Courtesy of Edward I. Farmer, Inc.



Below center—One of a pair of very fine carved and gilded wood Chippendale mirrors, circa 1760. Courtesy Stair & Andrew

Mirrors As Decorative Adjuncts

From the Sixteenth Century to the Present Day, Mirrors Framed in Carved, Gilded, Painted, or Inlaid Wood, Tortoise Shell, Gold or Silver Have Been Among the Most Beautiful and Effective Accessories of Interior Decoration

By JULIET and FLORENCE CLARKE

FROM the days of Louis XIII in France and the Stuarts in England, mirrors have been among the very important accessories of decorative furnishings, upon which the most celebrated artists and craftsmen employed their inventive genius and lavished their skill. Every possible form of ornamentation and almost every known material have at some time in their history been employed in their framing, from wood, carved with lace-like delicacy, gilded, painted, or inlaid, tortoise shell, silver, gold enriched with jewels, marquetry, either floral, arabesque, seaweed or Persian, alabaster, marble, copper, bronze, gilded gesso, glass and lacquer, to the curious embroidery known as "stump-work."

Of the countless decorative objects inherited from ages past, none combines beauty with utility in a greater degree than the mirror for, correctly placed, it apparently increases the size of a room or its height, and gives a sense of spaciousness, so that even in a room of modest proportions, visual illusion triumphs over actual size. A mirror should always form part of the architectural composition of any room and even of its color scheme, for a painted frame may repeat or accent any desired note. Save in houses of palatial proportions, decorators rarely adhere strictly to one period or style in furnishing a room, thinking to create a more livable atmosphere in modern homes by combining beautiful objects from many periods, provided harmony in line is observed, and this applies also to mirrors.

It is impossible to overestimate the decorative value of these ancient masterpieces, and mirrors of the Chippendale and



Adam period are especially popular to-day as they harmonize perfectly with so many interiors. Their elaborately carved, scrolled and gilded frames are as appropriate on delicately tinted, boiserie paneled walls, as on those hung with silk or damask, while Chinese Chippendale mirrors, with their riotous rococo frames are admirable on walls hung with the quaint, hand-blocked, brush-painted Chinese papers, or their modern reproductions, with gay Oriental scenes, exotic birds and tropic foliage, which Chippendale often painted on the glass itself. Adam mirrors are also delightfully suited to Colonial interiors, the chaste simplicity of their classic lines complementing and accenting the beauty of the stately rooms. Walls of beautifully carved and paneled pine make wonderful backgrounds for walnut mirrors of the architectural type, or the over-mantel mirrors of carved and gilded walnut.

The first Venetian glass mirrors were framed in wood, carved, gilded and polychromed, in the florid style of the Italian Renaissance. The decorative Spanish leathers, incised, embossed, painted and gilded, which hung the walls and covered chairs and chests, also inspired the wood carvers, and as time elapsed, the clever craftsmen, not only of Italy, but of France and England, played with wood as with plastic clay, carving their frames with mythological heroes, fables, architectural motifs, rococo designs, shells, icicles and dripping water, Chinese pagodas, classic urns and vases, the birds of the air and the fowls and animals of the farmyard, adding gold, silver and brilliant color, to heighten the effect.

Until the 17th Century, the only glass mirrors were made in Italy and for more than a century, the Venetian Republic enjoyed the monopoly, until in 1665, the French Minister Colbert established twenty mirror makers in Paris, who in



Rare over-mantel mirror framed in carved and gilded walnut surmounted by a fine oil painting of a romantic scene. Courtesy Frank Partridge, Inc.

This pine-paneled room is an admirable background for the beautiful early 18th Century furniture and the walnut mirror of the architectural type, with carved wood and gilt. Courtesy Arthur S. Vernay

some way eluded the vigilance of Venetian authorities, and soon after the first visit of the "Sun King", to the mirror manufactory; on the walls of all the magnificent apartments in the palace of Versailles, appeared in its baroque frame the mirror, reflecting the stately formality of the Louis Quatorze court, the paint and patches of the beauties and the powdered periwigs of the courtiers. Nor was England far behind, for five years later, Venetian craftsmen were established at Lambeth under the patronage of that polished courtier, the Duke of Buckingham, who chose a most opportune time for starting his enterprise, as the whole nation was in revolt against Puritan prohibition, and faith-



Exquisitely carved acanthus scrolls and swags of flowers and leaves compose the frame of this fine Chippendale mirror surmounted by a spirited eagle. Courtesy Charles of London

fully copied the extravagances and gay vanities of Charles Second and his court.

The Duchess of Portsmouth and even Nell Gwynne, the least grasping of the King's favorites had entire rooms paneled with mirrors and from that day no room was considered furnished without one or more elaborately framed mirrors on its walls, some decorated with the finest marquetry, others framed in solid silver. The most beautiful carving ever known was the work of Grinling Gibbons, whose mirror frames elaborately carved from lime wood were a marvelous blending of birds and cherubs, leaves and flowers, garlands, festoons, swags and drops of fruit and vegetables in riotous profusion. During the reign of William and Mary, the Dutch influence brought marquetry into favor, the colorful, exotic woods of the in-

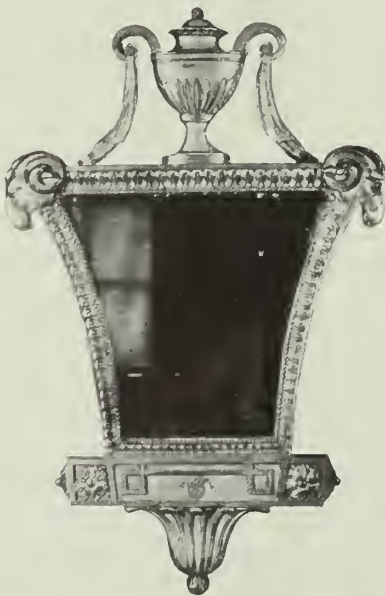
laying being used in their natural tints, or dyed in various colors. Brilliant birds, flowers in vases and baskets, Chinese figures, geometrical designs, Cupids and acanthus leaves appeared in the marquetry panels on mirror frames.

Delicate seaweed and arabesque marquetry inspired by the brass and tortoise shell of André Boulle, and the Persian marquetry named from its resemblance to a Persian carpet succeeded the early floral. The hooded walnut frame declined in favor when mirrors framed in carved and gilded

ings and broken pediment tops, or of carved and gilded wood in harmony with the style of the room. Under them were placed console tables of carved and gilded wood with marble tops, or the fashionable folding mahogany card tables.

Besides the tall, oblong looking glasses, were many small, ornamental mirrors intricately carved with a melange of foliage, flowers, figures, shells and frequently a long-necked, sharp-beaked bird. Plainer frames carved from mahogany in a scrolled design, were crested with this same bird gilded. In

(Continued on page 74)



A small, unusual Adam mirror. The wooden frame still has the original gilding. Courtesy Wm. Baumgarten & Co., Inc.

wood, brilliant lacquers and colored glass came into fashion. During Queen Anne's reign, the rooms were brilliantly lighted with wall mirrors holding sconces for candles on their carved and gilded frames. Mirrors of the early Georgian period were architectural in design and filled the spaces between long windows. Their frames were of walnut or mahogany veneer, with gilt mould-

Exceedingly fine Chinese Chippendale mirror frame of carved and gilded wood in original condition, with unusual crossbar division, circa 1760. Courtesy Louis Joseph



Hanging a Tapestry to the Best Advantage in the Various Rooms of the Modern Home

Frequently a Tapestry is Used as the Key Note of the Decoration of a Room, both in Design and Coloring. First of a Series. Courtesy the Decorators' Club of New York



Left—An 18th Century Flemish tapestry, beautifully placed in relation to an antique Louis XV sofa and quaint Directoire work box. This tapestry represents Autumn, one of a group of the four seasons. It came to this country directly from the home of an Italian nobleman, a famous collector of antiques. The original room was furnished with fine Bolognese walnut furniture. Wood, Edey & Slayter, decorators

Below—The placing of this piece of tapestry directly over an old credenza is particularly well planned for this dining room in the home of Mrs. Bernon Wood. The panel is mille fleurs and, facing the light, this foliage piece of antique needlepoint, with its masses of gold and blue and rose and green, creates a beautiful note in a room of genuine distinction. Anna Barringer, decorator



Right—This delightful hallway at "Lone Oak," the home of Mrs. John Tyssowski at Ardsley Park, shows a beautiful tapestry interestingly placed back of the low settle. Many fine examples of Flemish and French tapestries, dating from the era of good weaves, still survive. The present example shows one of the Flemish verdure type, complete with all its borders. It finds itself particularly at home in a hall of early English character, with a combination of authentic oak and walnut furniture of the 17th Century. Tapestries should always be very seriously considered as to placement and surroundings. Ethel A. Reeve, decorator

Below—In the furnishing of a room, perhaps no element is more important than the decoration of the wall, and this is doubly true when a rare old tapestry is a part of the decorative scheme. In this Italian room in the home of Mr. and Mrs. Robert DeMuth, the tapestry was placed opposite large double windows, hanging just above a Knolle sofa, where the dark green with a touch of color makes an excellent background for the old gold of the sofa and the two cushions of Renaissance velvet. This gives a composition more colorful than if the tapestry had been placed behind the dark walnut table. Amy Sommers Phillips, decorator



PHOTO BY MATTIE EDWARDS HEWITT





PHOTO BY MATTIE EDWARDS HEWITT

Above—This tapestry, used as an overmantel decoration, is of vital significance in the scheme of the room. It is heavy enough in texture and rich enough in color to hold its own with the crimson damask curtains and its pictorial coloring is an essential note against the rough plaster walls. In hanging a tapestry ample space should be allowed to separate it from the other decorations. Mary Coggeshall and Jeannette Inkes, Inc., decorators

Below—The old Flemish tapestry in the library of Mr. and Mrs. Donahue's Southampton home adds a note of great beauty to the room. Here, the walls are pale yellow with a pine trim and the curtains are orange striped taffeta. The linen covering on some of the furniture is orange, green and white; lighting fixtures English silver. The entire room forms a fine background for the tapestry with green predominating. Elsie Sloan Farley, decorator



The Colorful Value of English Lustreware

This Pottery, an English Revival of the Early Spanish and Italian Art, Was Fashionable for a Short Time During the Last Century and Has of Late Again Become Popular

By CHARLES STUART

Figures against a conventionalized wreath of oak leaves. Courtesy Laus



DISTINCT signs have appeared in late years indicating the removal of that barrier which has for long divided the arts and crafts of the 19th Century from those of previous epochs. None will deny that for some time during the Victorian period there was a regrettable deterioration in style and design; this, to a great degree, due to the essays into the fields of experiment in the search for what might come to be regarded as a new tradition. Despite the errors that

Quaim Staffordshire figure of a peasant shepherd boy in fine colors



resulted and the often unpleasing and disproportionate forms of ornamentation, however, we cannot condemn all the designs of that period because of the weakness of a few.

Several English arts of the last century have attracted the attention of students of decoration for some time past and no few modern homes are furnished in the more restrained styles known to our grandparents. The coming of this revival is, as yet, only showing itself timidly and more in the matter of individual ornaments than in the treatment of entire rooms. One type of ornament that has attained considerable popularity in America is the English lustreware pottery which thrived in Great Britain for a considerable time about a century ago.

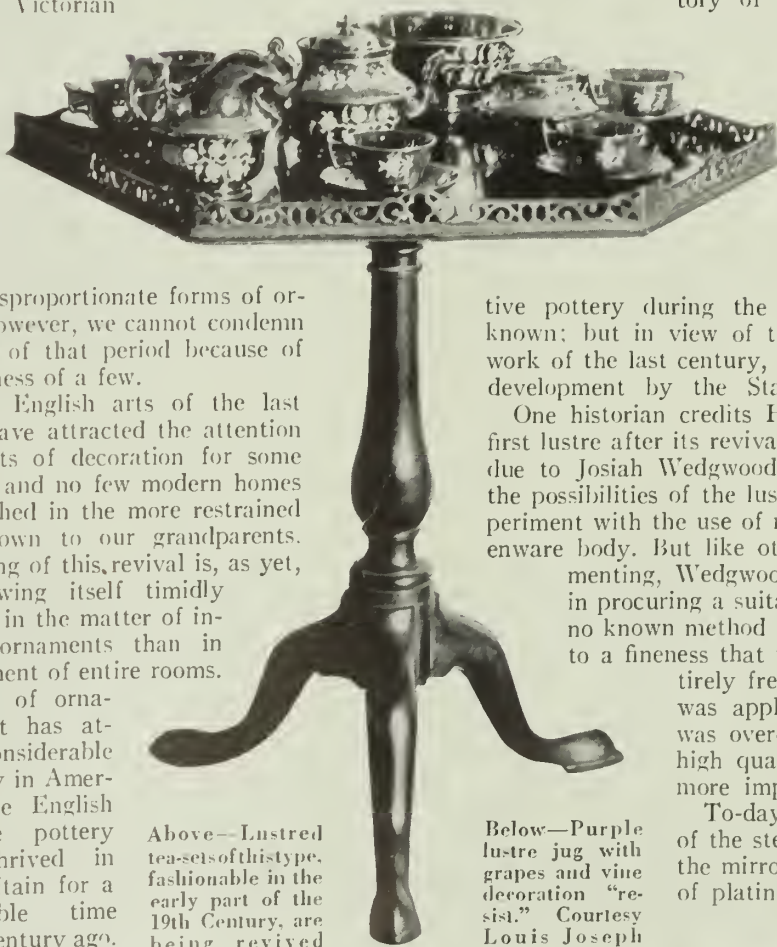
There is no question regarding its decorative value for it offers, in addition

to the various metallic lustrous surfaces, a further colorful value which is forthcoming from the various painted and printed subjects. Then there are other pieces devoid of applied colors other than the lustre; but these are equally and, possibly to some, more attractive by reason of the subtle lights and shades. This is especially noticeable in the type known as "resist" in which the outline of a design is left white while the

remainder of the surface is treated with the bright metallic sheen.

All these characteristics are very pronounced when examples of the several styles are arranged on the shelves of a cabinet, which makes for a splendid center of color. Or there are numerous larger pieces such as the jugs, bowls and beer mugs having considerable decorative value in different parts of any room. Further, the jugs and mugs offer themselves as attractive flow-

was a late revival of an art which had been known to Spain and to Italy centuries before; the most celebrated early lustre being the splendid ruby color by the Italian, Giorgio Andreoli, who was working from about 1519 to 1537. Of the history of this decora-



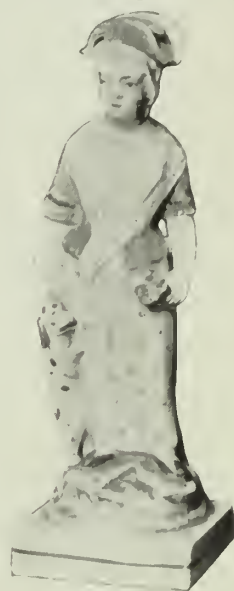
Above—Lusted tea-sets of this type, fashionable in the early part of the 19th Century, are being revived

Below—Purple lustre jug with grapes and vine decoration "resist." Courtesy Louis Joseph

er holders. There are certain pieces which were intended for rose bowls and tulip holders and these generally show finer craftsmanship in the lustre work, doubtless owing to their having been made by the more experienced potters for important homes. Another type, though now rare, are the so-called five-bud vases. The shape of these might seem to have been inspired by an outspread hand, for they consist of five separate tube-like flower holders joined at the bottom to a supporting foot.

It is thought by many that lustrous pottery was an English invention; whereas it

Shepherdess of old Staffordshire porcelain with spotted dog



tive pottery during the intervening time, little is really known; but in view of the present interest in the English work of the last century, its rediscovery, in about 1750, and development by the Staffordshire factories is important.

One historian credits Hancock with having produced the first lustre after its revival, but its later progress was largely due to Josiah Wedgwood. This celebrated potter soon saw the possibilities of the lustrous decorations and began to experiment with the use of metallic oxides applied to an earthenware body. But like other makers who were also experimenting, Wedgwood met with considerable difficulty in procuring a suitable clay. For some time, there was no known method by which the clay could be brought to a fineness that would ensure the surface being entirely free from roughness before the lustre was applied. Later, however, this obstacle was overcome and the ware developed that high quality displayed by the work of the more important factories.

To-day, in America, there are examples of the steel (an inferior form of the silver), the mirror-like silver obtained by a solution of platinum, the varying shades of copper,



mottled, lilac, "resist" and others including some of the splendid ruby tints which Wedgwood succeeded in producing. In addition to the lustreware made by the Staffordshire potters there are numerous other more or less distinctive styles which were the work of men at Swansea, Leeds and Liverpool, each having certain individual characteristics. Unfortunately, the Wedgwood ruby and the rich plum color are usually faded, doubtless due to some action of the clay.

Though generally included in the category of antiques, English lustreware mostly dates after



Above—An unusual mask jug and a semi-circular flower holder richly lustred with birds, flowers and classic ornaments

Below—The upper left hand jug is silver on blue, that on the other side having a printed scene framed by silver "resist" subjects embellished with blue. The two lower small jugs are each silver "resist" decorated with scenic views. In the center is a large jug of pink lustre. By the courtesy of Ginsberg & Levy

acteristics of the different potters. Lustreware made by Wedgwood, for example, reveals a difference in the texture of the clay when compared to that of other factories. It may also be distinguished by the lustred classic

wood, that famous man of many ideas. Silver "resist" probably represents some of

1820, from which time until about 1840 some of the finest pieces were made. Not that it is easy to determine the date of any because very few pieces bear a mark by which it is possible to even identify the maker, while dependence has to be placed upon the style to approximate the date. Among the few having any mark are some by Enoch Wood, who would at times impress his work with the Staffordshire cross; otherwise, reliance has to be placed on the known char-



Below—Two five-bud vases and a tulip vase painted with scenes outlined in lustre. Three panels courtesy Louis Joseph

figures in relief applied to the bodies of different articles; this same feature is observable with the work of Mayer, Enoch Wood and others who belonged to the more advanced school directed by Wedg-

wood, that famous man of many ideas. Silver "resist" probably represents some of the very earliest work attempted by the Staffordshire artists after this type of pottery was revived. If our memory serves us, an example of this was sold at Christie's more than twenty years ago which was proved to date as early as about 1790. To most of us the "resist" decorations are more fascinating than any of the others. Certainly they are among the most decorative, the brilliant white outlines seeming to stand out against the lustrous background as if carved from the clay. Yet like so many little understood arts, it was remarkably simple. All the decorator had to do was to sketch in the birds, leaves, scrolls

Below left—The five-bud vase shown with these jugs displays the less advanced artistry in the style of the lustred decorations



and other motifs and fill in the outlines with glycerine or treacle. The metallic solution was then applied to the entire surface of the article and allowed to become partially dry when the piece was washed and the parts that had been treated first with glycerine or treacle then washed off, leaving the design untouched by the lustre because these outlines "resisted" the metallic glaze.

All of us who devote any attention to this ware have discovered its decorative value and also found that it varies both in the quality of the potting and in the application of the lustrous designs. In our travels through England, it can be noticed that it is popular in the cottage home—or was, though, of late years, the rural folk have become aware of its value and are selling their lustreware. This variation in quality, as well as its formerly being common in the more humble homes, is explained by the fact that during the Victorian era considerable quantities of defective pieces, known as "seconds", were sold to peddlers who disposed of them for a few pence. Also, time was when lustre ornaments were won as prizes at the shooting galleries of country fairs. Consequently, it is al-

(Continued on page 84)





Broadway to Date

The Passing Show Flattered, Flayed and Fumbled

By BENJAMIN DeCASSERES

Above—Scene from "Elizabeth, the Queen," Maxwell Anderson's new play, in which Lynn Fontanne is starred

Below—An exciting scene from "Roar China," a new Theatre Guild Production, at the Martin Beck Theatre

Right—Isabel Jeans, charming English actress, in "The Man in Possession," produced at the Booth Theatre



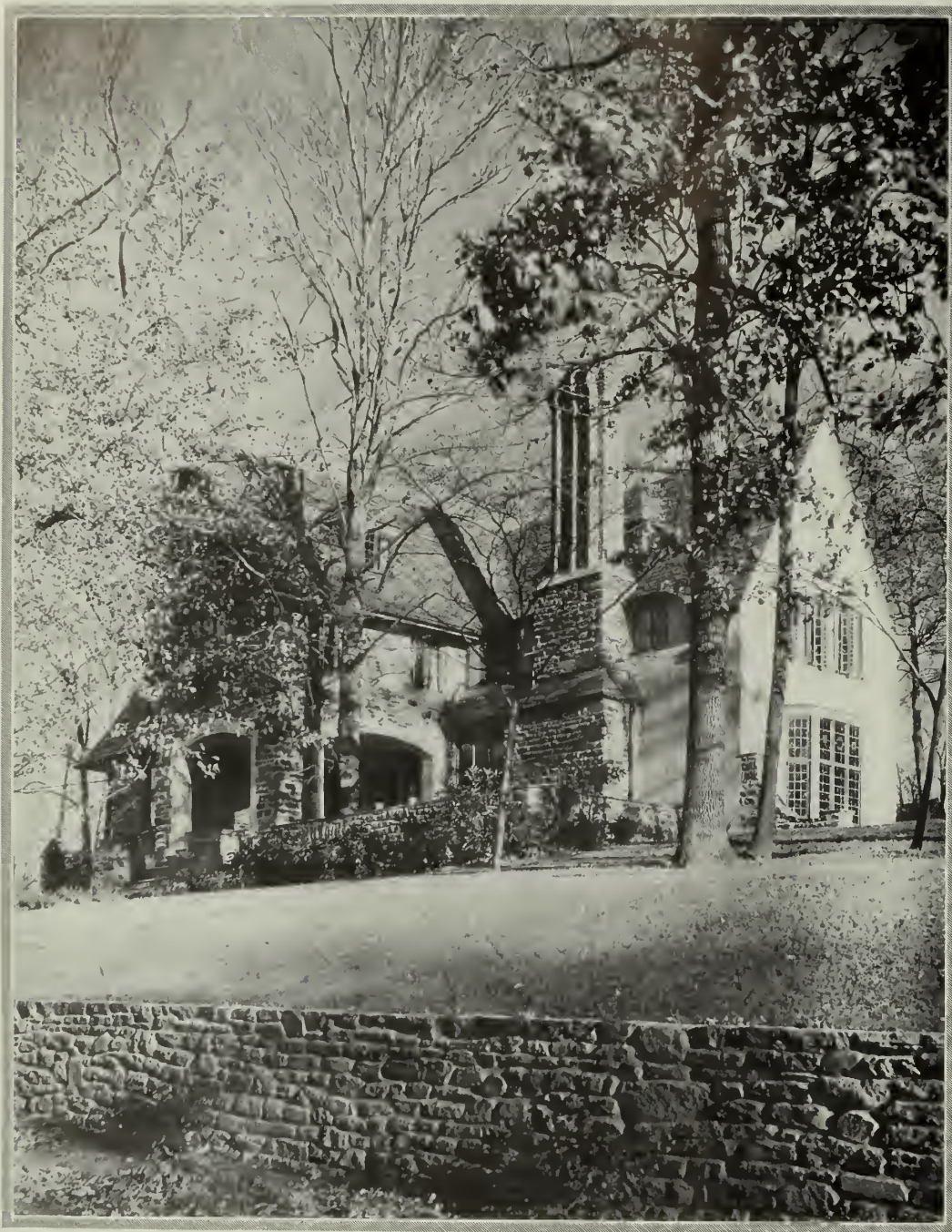
"ELIZABETH, THE QUEEN"

PERHAPS the most perplexing problem that the critics had to meet the first night of "Elizabeth, the Queen" was to tie up the personality of Elizabeth, as presented by the Theatre Guild and starred by Lynn Fontanne, with the old picture book history idea of that famous autocrat of Tudor days.

Because, no matter how many Elizabeths and Essexes we may read, or how many essays of the *real* Queen Elizabeth we may study, our minds are still haunted with that old picture of a stately, dignified, courageous, rather magnificent, worldly figure, not very human or feminine, but immensely picturesque; a woman who created a period of drama, poetry and social splendor.

Probably everyone interested in English history has taken it for granted that, from time to time, Elizabeth may have given a "come hither" glance to the fascinating knights of her court, but that has been presented as a tribute to the lady rather than as a criticism.

In the Guild production, I found the sentimental Elizabeth entirely wiped
(Continued on page 72)



Rich Textural Quality in Walls of Tudor Home

Rough Stone and Stucco Combine with Limestone Trim. An Ornamental Gable Is of Brick and Solid Oak Timbers

Hunt & Kline, Architects

By MARJORIE REID RODES

Old trees cast their shadows on the house and sloping lawn, with one fine elm growing up through the flagging of the terrace. The flower and vegetable gardens are arranged at the rear of the house

The living room is three steps down from the entrance hall. French doors with leaded glass open from an arched alcove to the flagstone terrace which extends entirely across one wing of this house

THE familiar materials of construction, the stone and stucco, brick and timber of which our houses are built, appear sometimes in novel uses and unexpected combinations which give them a new decorative quality. In the Tudor home of Mrs. Hilda Carswell at Bronxville we find the characteristic use of red brick with rough stone but the whole effect is unusual and interesting. Extraordinarily rich and fine in feeling is the entrance gable of solid oak half timber work with brick nogging, framed by a hand carved barge board, this carving a typical detail of the architectural style, in a particularly pleasing application.

Part of the walls is built of native gray stone, varied in color and nicely blended, cut irregularly and laid in rectangular ashler to give a fine textural feeling. The other walls are of warm gray stucco, the roof of variegated slate. Surfaces are broken by many windows, mullioned steel casements with leaded glass. A broad oriel is placed just beneath the slight overhang of the ornamental gable already described, a charming feature of the front facade with its four diamond paned casements framed in oak, with carved oak columns and brackets. Below the window is one of the wide open arches of the entrance porch. The arches are bordered with irregular blocks of French limestone, which forms a pleasing contrast both with the rough exterior walls and with the red brick inner walls of the porch. The floor of the porch is flagstone, like the flight of stone steps with

massive stone railings, by which it is approached. The heavy oak paneled door is set in limestone. To the right, two steps down, a flagstone terrace extends the length of that wing of the house, bordered by a stone wall, with rhododendrons growing close against it. Another attractive exterior detail is the chimney, its lower part



of stone in two receding sections traversed by the small, sloping roof above the living room windows. It gives a sense of strength and solidity to the design. The upper part is brick and suggestive of the Tudor grouped chimneys because of its many angled surfaces and its numerous chimney pots.

The materials in this house are used in a way to give a sense of perfect balance, which accentuates the beauty of each. The end wall of stucco is made attractive by the great leaded glass bay of the living room and by the series of tall casement windows in the bedroom above. The roof slopes are pleasantly interrupted by dormers. At the left of the entrance is the small curving bay of the dining room and below it a square basement window with stone lintel. The windows not only give a nice balance to the design but they give a touch of inviting hospitality to this English house, a quality which softens any suggestion of the earlier, Gothic formality.

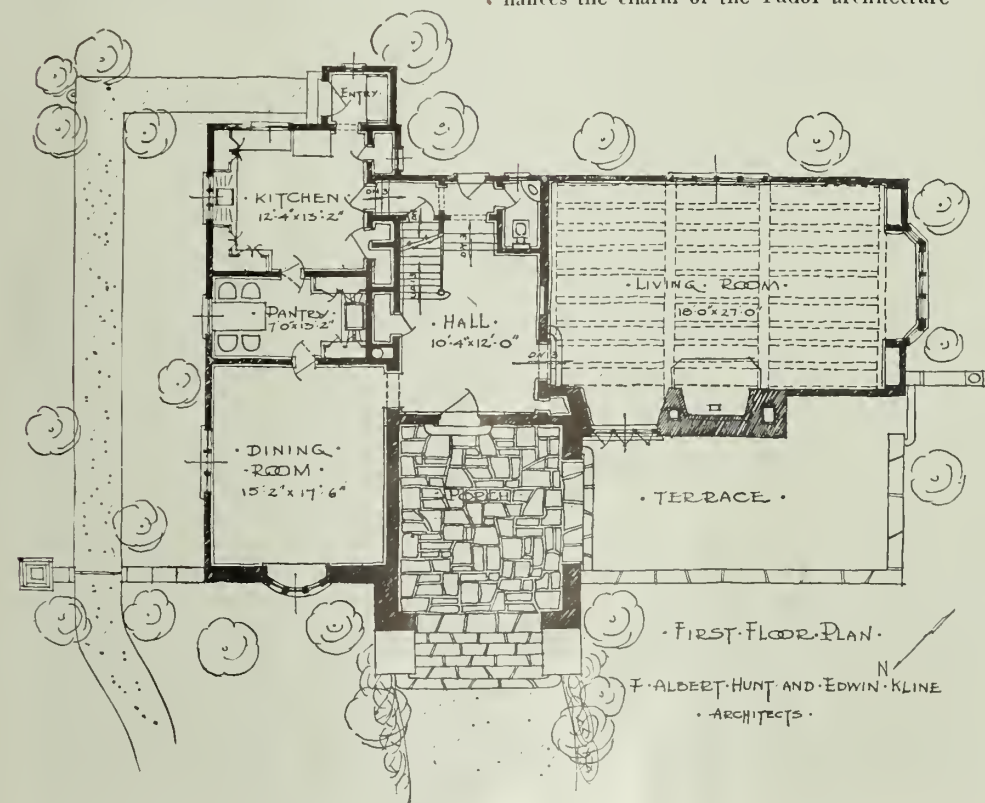
A base planting of evergreens and rhododendrons follows the terrace wall and stair railings and from this, a steep, smooth lawn slopes away to the street. The steepness of the lot makes possible a garage built completely into the hillside, entered from the street and almost invisible from the house. This solves a problem which is sometimes difficult in a city or suburban home where the grounds are not spacious. A separate garage will not always fit in.

Old trees are something to be treasured and preserved on any property chosen as the site for a home and both Mrs. Carswell and the architects evidently appreciated and took advantage of those which stood on her hill in Bronxville. One old elm is quite surrounded by the flagging of the terrace and its branches afford a cool and grateful shadow on warm summer days. In the rear of the house is a formal garden. In the front, save



PHOTOGRAPHS BY SAMUEL H. GOTTSCHO

The various materials used in Mrs. Hilda Carswell's home are combined with fine balance and harmony of colour which enhances the charm of the Tudor architecture



for the planting already mentioned and a bayberry hedge by the entrance walk, the lawn is adorned only by the lacy shadows of the trees. Beyond the garage is a stone retaining wall built against the sloping ground.

The interior of the house carries out the Tudor feeling of the architecture, particularly in the use of oak paneling, beams and trim combined with light tinted plaster in ceilings and sometimes in walls. The entrance hall is finished with half timber work of oak and the sand finished plaster is tinted buff. An oak paneled casement extends part way up the wall. The outer door is ornamented with iron hinges, lock and studing. Old English oak chairs and a very fine old chest, also English, are the principal furniture of the hall. The oak plank floor is partly covered with warm toned Oriental rugs to give the needed touch of color.

On a lower level, three steps down from the hall, is the large living room. Paneled walls, plank floor and the solid wood girders of the ceiling are of oak, with buff tinted plaster between the ceiling beams. English oak pieces are the principal furniture. There are also a fine antique Italian table and a French secrétaire, with painted decoration. A plain red rug covers most of the floor, bordered with a slightly darker shade of the color. Draperies are of crewel linen, repeating the warm tints of the rugs, and this same fabric covers the seats of a Jacobean armchair and rocker. The living room fireplace is of

(Continued on page 82)



Left—A gleaming damask table cloth covers the table in this attractive Colonial dining room. Courtesy Old Bleach Linen. Silver, Courtesy Rogers, Lunt & Bowlen. Glass, courtesy Miss Higgs, Inc.

Below—On this dining table is a rich damask cloth with a block design. Courtesy Irish-Scottish Linen Damask Guild. Silver, courtesy Rogers, Lunt and Bowlen

PHOTOGRAPHS BY DANA B. MERRILL

The Newest Laces and Linens for the Table

Delicate Lace Patterned from a Cardinal's Flounce, Shimmering Satin Damasks in Pastel Colors, Displaying Classic or Modern Motifs, Decorate the Dining Table of To-day

By FLORENCE SANFORD

WHATEVER there may be on Wall Street, there is no slump in the stocks of linen houses on Fifth Avenue, for never in their history were shown more gorgeous laces, more beautiful damasks or fine linens than at the present time and at unusually attractive prices regardless of their worth. Almost every foreign country is represented in the exquisite fabrics embellished with rare laces often reproducing the paintings of old masters—Giotto and Watteau, Rubens and Raphael, Vanloo and Van Dyck, whose immortal canvases are skillfully repro-



Right—A chariot race with acanthus scrolls is the design on this dinner cloth of exquisite Point de Venise. Courtesy S. E. Munyer, Inc. Silver, courtesy International Silver Co. Interior, The Orsenigo Co.

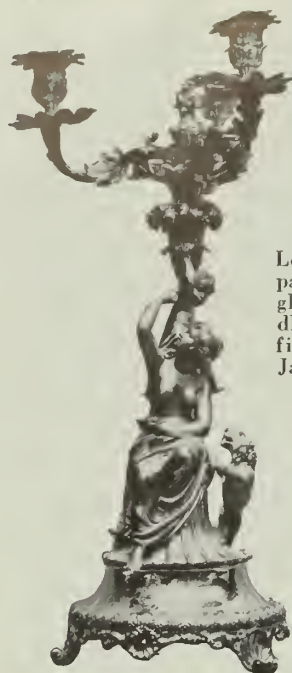


Below—The table in this Spanish dining room is covered with a Spanish filet runner trimmed with tassels. Courtesy Mosse, Inc. Silver, courtesy Rogers, Lunt and Bowlen



duced with a needle instead of a brush. Rivalling flower petals in their delicate hues are the silk and satin damasks, their shimmering surfaces displaying classic or modern designs, fruit, flower or lace motifs, ferfonniere or animal designs, vine-covered trellises, wall-paper patterns, in oblongs, squares and dotted lines. Importers say that the trend in table damask is definitely towards the most delicate pastel shades, ivory and white being especially popular. Dinner, luncheon and tea cloths of heavy Irish satin damask in aquamarine blue, sea foam, shell pink, champagne, cream, peach, gold, ivory and oyster-white show an exclusive design of conventionalized currants and leaves in silvery white, the tiny fruit powdered thickly over the glossy surface and trailing over a trellised border. Irish satin damask luncheon sets in the same delicate colors are woven with a classic eighteenth century Adam design, while distinctly twentieth century is a modern pattern of curving lines, the silvery white motives in each showing to great advantage on the delicate pastel backgrounds.

Exclusive with one house are the exquisite Hungarian "hinzes", or appliques of silky batiste on finest net, the work of the Isabella home-industry, sponsored by the Belgian Princess Isabella, wife of Archduke Frederick of Hapsburg, a cousin of the late Austrian Emperor Franz-Josef. In order to keep the old peasant arts and crafts of Hungary from dying out, the Archduchess had started the industry before the War, but that part of Hungary falling to the Czechs, she was obliged to reorganize it afterward in Budapest, not alone to preserve the arts, but to give employment to hundreds of impoverished women. Her



Left—One of a pair of old English silver candlesticks. Very fine. Courtesy James Robinson

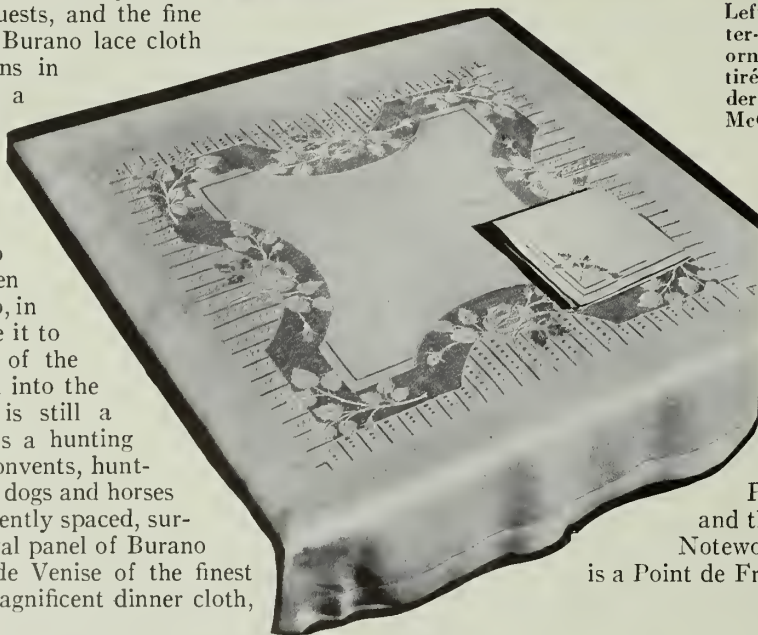


Left—Tea cloth of oyster-white Spanish linen ornamented with fil-tiré and hand embroidery. Courtesy James McCutcheon and Co.

Above—An all lace hand Point de Venise banquet cloth, copy of an original hunting scene made for Empress Marie Theresa of Austria. Courtesy B. Altman & Co.

wonderful collection of laces and embroideries to which she is constantly adding, furnishes the models for the work, and the old Hungarian designs appear on modern dinner and luncheon cloths, napkins and bridge sets.

A dinner cloth with a history is always interesting to guests, and the fine Point de Venise and Burano lace cloth made by Belgian nuns in Indo-China, will be a boon to some fortunate hostess, for it is a copy of one belonging to Marie Theresa, Empress of Austria, passed on to her daughter, Queen Marie Antoinette, who, in a forgiving mood gave it to one of the favorites of the Court, but how it fell into the hands of the nuns is still a mystery. Its design is a hunting scene, with castles, convents, hunting lodges, huntsmen, dogs and horses in medallions conveniently spaced, surrounding a central oval panel of Burano lace. Belgian Point de Venise of the finest type is shown in a magnificent dinner cloth,



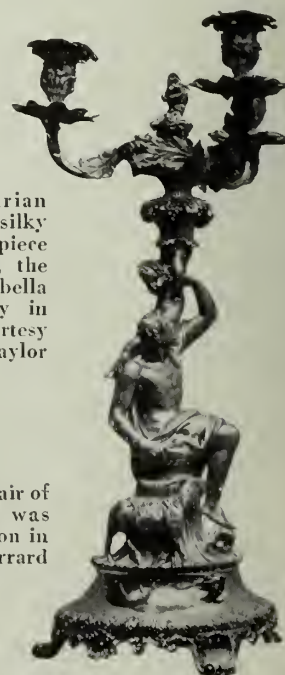
inset at intervals with large medallions of Burano lace representing sixteen famous paintings, among them Rubens' "Henri IV and Marie de Medici", Van Dyck's "Charles The First", Vanloo's "David Playing Before Saul", "Watteau Pastorals", "Dante and Beatrix", and many other historical portraits and Biblical scenes reproduced with the utmost fidelity in finest lace. Hall-handled Louis XV baskets filled with flowers and fruit in

Point de Venise ornament the corners of the cloth and those of the eighteen matching lace-edged napkins. Noteworthy for its beauty as well as its historic interest is a Point de France luncheon runner set of thirteen pieces for its
(Continued on page 90)



Left—Hungarian appliqué of silky batiste in one piece on finest net, the work of Isabella home-industry in Budapest. Courtesy Lord and Taylor

Right—This pair of candlesticks was made in London in 1826 by R. Garrard





Left—Drawing room walls are paneled in the style of Louis XV. The fireplace is of stone, an antique. The decorated doors were painted by Ernest Peixotto in Chinoiserie of brilliant blue on gold. The two small bergères are original Louis XV pieces. Thedlow, Decorators

Above—In the elevator foyer there are alternating panels of black and silver glass with a scalloped valance of gold glass and a draped ceiling of yellow satin. The floor is black with silver metal inserts. The console is black and gold

A New York Apartment of Varied Charm.

The Style of Louis XV Prevails in this Lovely New York Home of Mr. & Mrs. K. D. Van Riper, with a Delightful Variation in the Modernistic Elevator Foyer, Shown in One of the Illustrations

William Lawrence Bottomley,
Architect

The library is paneled with walnut in Louis XV design. The love-seat is in a brilliant yellow damask to match the curtains. The comfortable chair is in apricot, and a fine Oriental rug covers the floor. The additional pieces in this lovely room are needlework





Louis Fifteenth Chairs and Sofas

Graceful Curves, Essential to Achieve a Rhythmic Scheme of Decoration, Are Expressed in the Outlines of this French Furniture

By HENRY BRANSCOMBE

IT might seem far-fetched to suggest that human sensibility to rhythm expresses itself in furniture and decoration. Yet as the progress of literature through the ages appears in the more musical and poetic phrasing, so the creative artists and craftsmen reveal a similar poetry in the rhythmic symmetry of shapes and ornamental forms. And as the rhythm of music is pleasant to our aural so that of form is pleasing to our visual sensibilities for, to quote the words of Coleridge, "Poetry is the blossom . . . of all human knowledge, human thoughts, human passions, emotions, language."

Oriental peoples have interpreted their innate poeticism through the medium of their crafts from quite early times, in graceful curving shapes and the quaint decorative forms inspired by their ancient mythologies and folk lore. And like the sun passing from east to west, in time, did this sense of rhythm find its way from the East to the more backward people of Europe; there to foster the more symmetrical proportions and

finer contours which eventually superseded the box-like forms and developed to the splendid designs distinguishing all the crafts during the 18th Century.

Perhaps few of us recognize the source of this inherent preference for curved outlines, but that the latent desire for undulating outlines exists is apparent in the popularity of the French Louis XV furniture styles; styles reflecting all that is poetic in the Gallic temperament and representing the craftsman's translation of rhythm in woodwork. For none can gainsay that

the French furniture of this period evinces perfect harmony of line which results from the use of continuous curves, more particularly remarkable with the sofas and chairs. These pieces express the delicate graces and the light-hearted gaiety so typical of the Court of Louis XV. Any interior treated after the manner of



Above
An 18th Century
chaise longue in two
parts covered in
soft blue damask.
By the courtesy of
Isabella Barclay

Right
This French paneled
interior develops a
sense of pleasant
symmetry from the
undulating curves
of the sofas and
chairs, the curves
here being repeated
with the upper part
of each panel and
the fireplace. Cour-
tesy Brunovan, Inc.

Upper right
Louis XV walnut
settee, with carved
scrolls and other
small ornaments,
covered in original
toile de Jouy. Cour-
tesy French & Co.





Louis XV armchair natural beech, bearing the mark, Gourdin. Courtesy French & Co.

the less exuberant Louis XV styles cannot bring other than a sense of contentment and charm emanating largely from the pleasing

forms of the various seats and, it must be said, also from the lighter tables. Further, the French designers of the entire 18th Century had an undoubtedly finer perception of the value of color, when set off by the curves of woodwork, than the English; this explaining why the backs of French chairs were constructed to be padded and covered while those of England were generally of wood ornamented by fine carving.

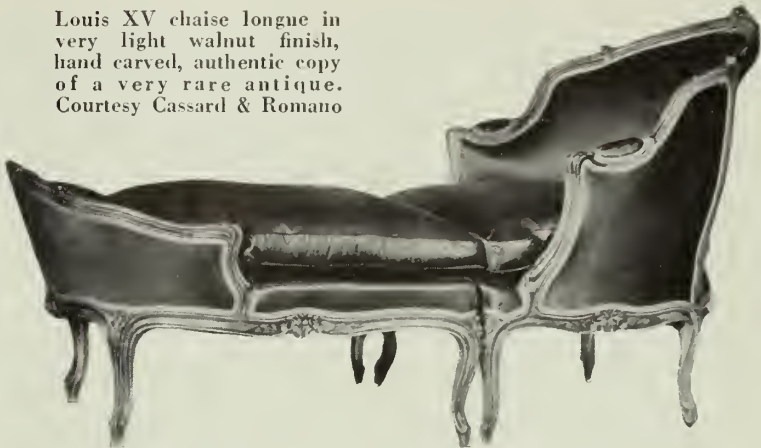
In the prevalence of cushioned seats, it is possible to see the love of ease and luxury marking the French court at this time, as well as the desire for brilliant tones such as could be introduced by the patterned fabrics with which the padded backs and seats were covered. Nor were these coverings restricted, because in addition to the splendid velvets and silk brocades produced at Lyons and other factories, many of the numerous Louis XV chairs and sofas that have been brought to America have the original petit-point panels or those of tapestry woven at Aubusson, Beauvais and other famous centers of this art.

These tapestry pictures, for such they are, were the medium by which the weaver expressed poetry in color as the *ébénistes* expressed it in the shapes of the furniture. Each set was woven specially for some particular set of chairs accompanied often by panels suitable to one of the various shaped sofas and it will be found that the three predominating tones are rich reds, deep blues and several unusually beautiful greens, all of which are blended in a curiously subtle and most pleasing manner.

Animals, birds and flowers will appear framed perhaps in a narrow green border; or it may be figure subjects inspired by some old fable; or the back of a sofa will depict a complete rural scene with farm buildings within a wide border of foliage. Petit-point panels are possibly more attractive because the panels will often be landscapes and figures, or floral bouquets, or even quaint Chinese subjects in soft colored silks brought into relief by a border of foliage and scroll work in colored wools on a very dark or black background; this affording a most attractive and decorative effect of subtle contrasts in light and shade.

Were it possible to trace their origin, many of the petit-point

Louis XV chaise longue in very light walnut finish, hand carved, authentic copy of a very rare antique. Courtesy Cassard & Romano



panels would doubtless prove to have been the work of ladies once famous at the court of Louis XV, when this art was a fashionable pastime; an art, incidentally, which is enjoying a very distinct revival at the present time. Nor do the modern needlework panels in petit-point and gros-point display any less skill than those of bygone centuries and, today, no few of the French chairs made in the days of Louis XV are covered in this beautiful work which is the handicraft of the 20th Century.

It is possible to visualize an exceptionally charming room, to which color tones are introduced by a Louis XV sofa and four or more *jouteuils* with the plain walnut frames covered in either of the fabrics mentioned, because the warm browns of the walnut serve to bring the various tones into relief without, in any way, causing them to be obvious. This elimination of obviousness is one of the characteristics of the Louis XV period and it is usual to find that the earlier rooms display a

noticeable association of the furnishings. Even when the furniture is of the more extreme rococo style, French rooms are so carefully balanced that the eye sees a sumptuous *tout ensemble*, the while no one object is outstanding, an accomplishment that may truly be described as the acme of interior decoration.

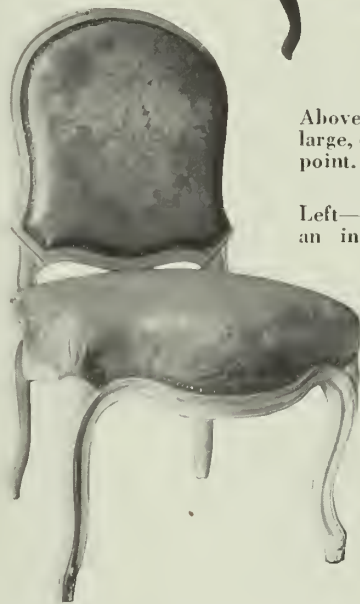
Those who have attended a formal function in a Parisian home can recall the dignified grandeur of the drawing-room. Never over-furnished yet never a sense of anything lacking, color is introduced in such a way as to bring a subdued brilliance yet its presence is at no time

conspicuous. We can recollect a home in Paris, now unfortunately dispersed, which was responsible for our views of French interiors undergoing a radical revolution; and it proved that until familiarity with the older homes of France brings a realization of their charm, many of us remain under the impression that formality is the keynote of the rooms and that there is a lack of that atmosphere of homeliness which the Anglo-Saxon traditions always demand. This drawing-room (yes, the very name sounds stiffly formal) was furnished entirely in the style of the fifteenth Louis. All the curvations typical of that period added their own particular beauty, but the curves were absent from the wall panels which were of the tall rectangular vertical type with the heavily molded cornice close to the ceiling. Possibly, it was the contrast between the straight lines of the background and the curves of the furniture which tended to remove any sense of formality; or perhaps, the warm claret of the long window hangings brought a feeling of cosiness; or it may have been the beauty of the furniture coverings which added a light-hearted gaiety; but whatever the agent that caused us to envy the charming owner of this room, it will always remain as one of the milestones along the road of our progress of

(Continued on page 94)

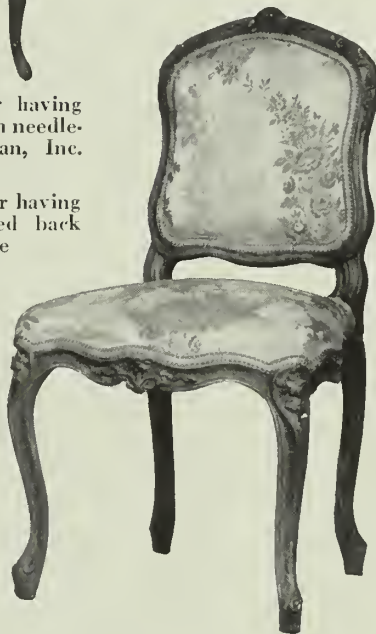


Above—French armchair having large, deep seat covered in needle-point. Courtesy Brunovan, Inc.



Left—Louis XV side chair having an inverted shield-shaped back covered in brocade

Right—Louis XV chair of natural beechwood bearing the mark François Reuze. Courtesy French & Co.

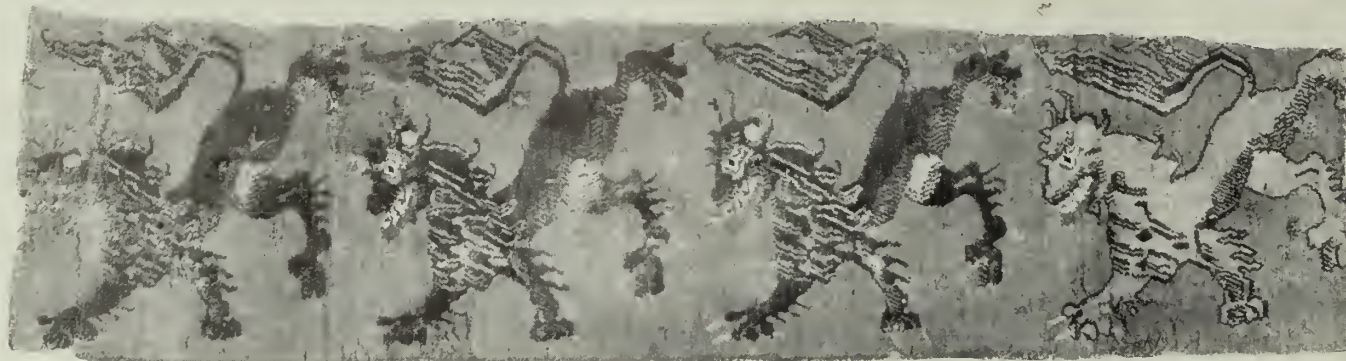


Walnut Régence canopy, patined, with shell motif in the carving, upholstered in dark red damask. Courtesy Jacques Bodart

Old Spanish Floor Coverings

Rare Antique Carpets, Famous for the Beauty of Their Colouring and Accented Designs, Following Architectural and Decorative Periods in Spain—Thirty-seventh of Series on "Antiques as Decoration"

By HAROLD DONALDSON EBERLEIN



HISTORICAL floor coverings, strange as it may seem, have never had the full measure of attention they deserve. And yet the subject is one of striking interest and so full of romance aside from the technical details involved that it merits our attention. In dealing with the modes that distin-

guished the several "periods" in different countries, books of interior decoration, with few exceptions, have more or less slighted the story of floor coverings. Some of the books, indeed, have altogether ignored this important feature of the decorative *ensemble*. The walls, the ceilings, the windows and

doors, the fireplaces are fully and accurately described, and so are all the items of movable equipment, except the floor coverings that usually accompanied them.

The floors and floor coverings formed the foundation, so to speak, above which the rest of the composition was built, as everyone



Above—Late 16th Century Spanish carpet with a closely compacted brocade pattern in yellow on a red ground. The border is light blue. From a collection in Victoria and Albert Museum

Top of page—Spanish carpet of the late 15th Century with a design of rampant lions in salmon, rose and deep green on a light ground. This interesting pattern is Hispano-Mauresque

Left—A hallway in an old house in Madrid, showing antique Spanish furniture against a background of a magnificent 16th Century hand-knotted Spanish carpet. Courtesy Wm. Helburn, Inc.

will admit, but they have too often been passed over with scant notice quite out of proportion to the space devoted to the other subjects. Floor coverings people have presumably taken more or less for granted and given them little thought, although the subject is really fraught with much valuable suggestion. Consequently, many who are interested in decoration, and generally well informed of its particulars, have only the haziest notion of what went underfoot in those centuries.

Literary allusions to floor coverings are less numerous than explicit references to furniture or fixed decorations and, unlike the tables, cabinets, chests, cupboards and other substantial works of the cabinetmaker that have endured to the present day, floor coverings, subjected to harder wear

Below—Brilliant specimen of an 18th Century carpet, biscuit yellow and green colours in the pattern on a blue ground. Courtesy Victoria and Albert Museum



and being of a necessarily more perishable nature, have not survived in any comparable number to serve as visible reminders of their kind. Nevertheless, in spite of the ravages of time and wear, enough of the old carpets or rugs—as most people would call them now—are still to be found to give us a very clear notion of the peculiar distinction and beauty of the old Spanish floor coverings that began their individual history as early as the fourteenth century. Now and again they may be seen in the churches, in the houses or in the convents for which they were originally made, but more often in the museums some of which have admirable showings to represent the

achievements of this gentle craft. Occasionally they appear in collectors' sales and, sometimes, they turn up in the shops of *antiquaire* specialists.

As a usual thing, perhaps, we do not associate any peculiarly characteristic floor coverings with the various phases of old Spanish decoration that are more or less familiar to us. We think of wonderful and resplendent *vargueño* cabinets and of carved cupboards; of thick-topped walnut tables with wrought iron braces underneath; of tapestries and of other wall-hangings made of rich hued damask or velvet, of embossed, coloured and gilt leather, or of painted canvas; of jewel-like

enamelled tiles; and of marvellously paneled wooden ceilings. We know very well, of course, the Spanish love of gorgeousness and we know, too, of that certain austere restraint of ancient Spanish interiors that made a foil for the gorgeousness and accentuated its effect. We are quite sure that these glowing

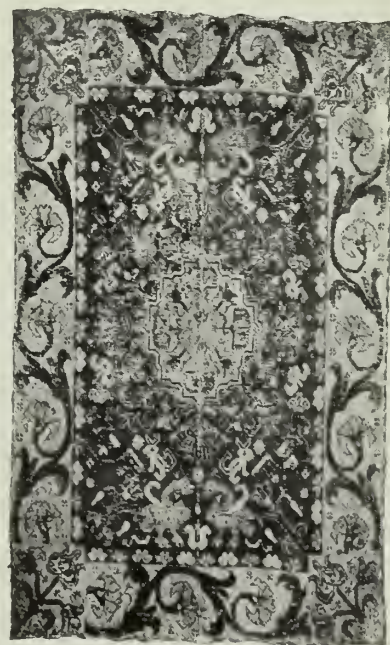
Spanish antiques in the small dining room of Mr. and Mrs. Stapley Byne. The Spanish carpet on the floor is 16th Century. Courtesy William Helburn, Inc.

(Continued on page 76)



Left—A brilliant Spanish carpet of the 17th Century, dramatic coloring with curious conventional and very quaint animal designs

Right—A Spanish carpet of late 16th Century or early 17th Century. There are many colours on the ground carrying a sharply marked, but very graceful pattern



Speaking of Art

The Famous Frenchmen Again, and Then Many Startling Novelties, Very Old and Very New

By MARY FANTON ROBERTS



Left—The Cupola Reliquary, the most important piece of the famous Guelph Treasure. It is of oak, covered with gold, champlevé and cloisonné enamel and walrus ivory carved figures. Courtesy the Reinhardt and Goldschmidt Galleries

man looking at the toys of a little child, one imagines dead. Of course, in this exhibition, there was a fine Renoir and others of his period, but those that held one spell-bound were the Corot and Degas. The Corot is shown on this page.

In the opening of the Rehn Galleries the arresting picture was "Lilyn," by Eugene Speicher, painted with all his present day mastery of physical detail and with that quality of poetic imagination that few of our modern portrait painters possess. The model is not posing; she is a young woman steeped, for the moment, in her own thoughts—the thoughts of herself in relation to life—a rare and significant painting.

So remote from the Rehn exhibition, from Degas, Corot, Daumier, is the third show at the Harriman Galleries. These new galleries,

THE art world started off so very bravely and smartly this season with the same "sure-fire" exhibitions that brought such security last winter—the modern, not the modernistic, Frenchmen—Matisse, Picasso, Derain, Utrillo, Soutine, Modigliani, and some, though not so many, DeSegonzacs. And the Modern Institute went a step further (back) and opened with two famous Frenchmen, so unrelated in feeling and expression that one felt something of a shock passing from one picture to another, from Daumier, the profound, the searching, to Corot, the romantic, in some cases, the sentimental, and in his portraits, amazingly skillful. The examples of Corot's very early work seemed to me amateurish and without character. Painters, whose points of view I value, think otherwise—so otherwise, in fact, that I went to see the early Corots a second time—but again I felt that it was the work of someone without, as yet, artistic security; while the

portraits were warm, lovely canvases, personalities. It was the finest Daumier collection I have ever seen. I understand that the "Christ" was underwritten by the museum for about a quarter-million dollars before it was taken from the Folkwang Museum at Essen.

A single Corot portrait which was shown at Knoedler's, and given an entire wall, was, I thought, in some respects, the finest of all the Corot portraits which have been shown here this season. It was hung facing a Degas, also using the entire wall space, a masterly picture of a work-

A magnificent Corot portrait, extraordinary in the quality of haunting melancholy revealed in the expression. The painting is incisive, yet done with rare sympathy. The coloring is curiously delicate. Courtesy the Knoedler Galleries



Outer left—An Arm Reliquary of St. George. This sculptured silver arm and hand, set with precious stones, is a very curious manifestation of the vogue for reliquaries back in the 12th, 13th and 14th Centuries

The second reliquary arm is rather a commentary on the dealers of these early days because, so important were the contents of these silver arm pieces, that an opening was cut in the metal and covered with glass through which the actual relic could be seen

in the heart of the gallery section, opened also with the well established Frenchmen, Picasso dominating the exhibition, with Cézanne and Renoir, of course, but all today regarded as conventional. I am told that the sales at this exhibition were quite startling—"Madame Renoir" selling, a second Renoir, two Rousseaus, and several Degas and a Picasso.

Following this show came the Walt Kuhn, which, although I am an old friend of Mr. Kuhn's and a great admirer of his, left me without enthusiasm, but in several cases I see the show reviewed with interest, and I understand again that also it sold well.

This third show at the Harriman Galleries presents the paintings of Edouard Goerg, regarded in Paris as important and in New York as curious and interesting. The pictures are remote from our older period of painting and, at the same time, they repudiate the modernistic. Though, in the main, I find this presentation of human beings somewhat shocking, because Goerg resorts to distortions of form to represent deformity of soul, yet, in his handling of background,

meticulous manner to the last hair, his colors brilliant, but no effort made to relate any article to any other. A sea-shore with many shells individually painted on a stretch of beach, not as one sees them, water-washed and half hidden in the sand. All detail appears sacred to him. He seems held to the minute action of life; nothing escapes his sight; nothing escapes his memory. According to one critic: "He is copyist, joined to creator. His art is a means of conveying thought by the use of forms;



A painting by Eugene Speicher which could easily have been called "Thought". It is both realistic and poetic. Courtesy The Rehn Galleries. Property of the Cincinnati Museum Association

the earth, fraught with the horror of living without light or air or flame—creatures in distorted human forms, with eyes that are black patches in hollow sockets. One feels that what he really aims at is the thing Eugene O'Neill did in "Strange Interlude," and that Edgar Lee Masters did in his "Spoon River Anthology." In other words, the cruel, seething, wanton soul of a type is set forth with an amazing beauty of medium. Not one painting is shown that is not in some way horrific, as though there were no lovely thing in the soul of man.

An exhibition so remote from this that it is like entering another realm of life is the picture of Pierre Roy at the Brummer Gallery. Here we find an artist who gets his inspiration entirely from his delight in all the little things of the world—a string of brown jugs, a wall, a glass of wine, a spiral of wire, a chair on a white rug against a green wall with a blue sky beyond; everything painted in the most

still life, fruit and flower painting, he has the luscious color and poetical feeling of Rédon. He regards himself, one fancies, as some of his reviewers regard him, as a critic of life, cruel and sardonic, but, in order to express this criticism, he paints people who seem to have come out of the bowels of



it is a direct prolongation of the universe." I do not find this thing in Roy's painting. I find a man rather given over to the small, unrelated things of life, presented with extraordinary understanding and precision. The most exciting ex-

Below—This captivating picture, "Look at the Heffernans," by John Keating, is in the present exhibition in New York of this Irish artist's work. Courtesy the Hackett Galleries

hibition New York has had so far, because of its antiquity, its prestige, its financial value, is the display of the Guelph Treasure at the Reinhardt and Goldschmidt Galleries. These are valued at over \$5,000,000,

one piece which we show in our illustrations, alone having value of over a half-million dollars. For a time, the collection was stored in a safe deposit box by the owner, the Duke of Brunswick, and was known as the "hidden treasure." Although many of the pieces are owned, a few of them are for sale, (Continued on page 70)

A very rare and beautiful portrait by Greuze, more matronly than many of his enchanting young women, but with the same charm. Courtesy Lenygon & Morant, Inc.



The Green Garden and Its Perennial Rewards

The Planning and Planting of Owlpen Manor in Gloucestershire, England, Show
How Organized Form May Enhance the Beauty of a Small Garden

By COSTEN FITZGIBBON

IF the garden of Owlpen Manor, near the little town of Uley, in Gloucestershire, holds any object lesson for the garden-lover and maker, it is this: A garden can have definite structural, organized form without conveying the least impression of rigid or obtrusive formality. If only more people concerned with garden-making, especially the making of small gardens, would recognize this truth, there's many a perplexity would disappear and some of the timid distaste for the so-called "formal" garden might vanish. The garden at Owlpen Manor is a small garden, and its lesson is in direct, concrete form and easily grasped.

The old fallacy of naturalism and Lilliputian landscaping dies hard. Not a few honest people, who really love gardens and have urgent garden aspirations, imbued from very infancy with this mischief-making fallacy, seem to look with horror upon the "formal" garden. It is the symbol of all that is monstrously artificial and insincere, as they view it, to say nothing of being rigid and pretentious as well as unsympathetic and even forbidding.

Now, as an actual matter of fact, nothing could be more palpably artificial than the self-conscious, whimsical vagaries of the landscapists in their efforts to produce a fictitious naturalism and avoid committing the solecism of making any straight lines. The naturalism deludes nobody but its own perpetrators. It is merely the negation of order and sane organization, and the mental attitude behind it is the sort that can complacently stomach antimacassars and hearthrugs with woolly dogs, lions and cabbagey roses wrought of garish-coloured Berlin wool, or architectural embellishments executed with the jig-saw.

What is really the trouble with most of those who cling to the Victorian fallacy of naturalism and monkey-puzzle trees—inherited in a debased and diluted form from the would-be romantic artificialities and the affectations of the Eighteenth Century "Capability" Brownists and Horace Walpolists

—is their false and narrow conception of what they call the "formal" garden but which it might be wiser, for some purposes, to style the *reasonably ordered* garden. They are haunted by a lurking dread that if they accept a scheme of definite and coherent form in planning their gardens they are going to commit themselves to all the pomposities and

are the translation of antimacassars and Berlin wool rugs into terms of horticulture. Calling attention to this attitude of conscientious opposition to adopting definite form in the layout of the small domestic garden is not an idle beating of the air. We need only to look about us to see how many golden opportunities are lost through adherence to

an outworn fallacy and a groundless dread of formalism, a formalism misunderstood and opposed because it is misunderstood.

The garden of Owlpen Manor ought to be in some measure a corrective to this unfortunate misapprehension. It is distinctly a small garden and, just as distinctly, it is a garden in whose arrangement organized form is visible from first to last. It was planned and planted in an age when definite form was taken as a matter of course and lack of definite form and aim would have been totally incomprehensible. The presence of definite form in the whole scheme is obvious to the most casual observer, from the very steps and gate-piers to the postern gate leading from the uppermost terrace to the church precincts farther up the hillside. Yet no one could justly say that there is any element of forbidding stiffness or anything to suggest unsympathetic formalism about Owlpen garden. It is thoroughly mellow and nothing, indeed, could be more kindly and intimate of aspect. Form is a vehicle, a means to an end, as it should be, and not the main object to be gained. If

form is made the chief consideration, it is easy enough to understand how the result can hardly fail to be stiff, cold and unalluring,

but when form is a servant and not the master the outcome will be very different.

But there are other things to be considered in connection with Owlpen than the fact that it is an illuminating example of deliberate form and yet rich in an appealing domestic quality. The title at the head of this article implies an enduring reward inherent in green gardens. A green garden, that is to say, a garden whose chief structural features con-



One of the reasons why a green garden is a continuous joy and satisfaction. These yew hedges on the path from the gate to the house are green the year round through winter snow and frost and the heat of summer suns

extravagances of Versailles or the Gardens of Caserta, which would be woefully inappropriate and insincere in a garden of very modest dimensions. As an alternative, then, to embracing the principle of logical, organised form, they attempt to apply the theories of landscaping naturalism to a small area. These attempts are made in all honesty of purpose, but in their result they are not only patently artificial but also egregiously absurd. They



It is interesting to know that no one but caretakers have lived in Owlpen Manor for more than seventy years—otherwise the flower garden would have less a meagre appearance—although the picture was taken in February. The owner has the yews and box carefully kept in order

sist of evergreen plantings, necessarily pre-supposes order and rational planning at the outset. Evergreens, of whatever sort they be, cannot be pulled up, transplanted and generally moved about with every passing whim.

They make the inexorable demand of permanence. To all intents and purposes the laying out and planting of a green garden is as much a matter of permanence as the planning and building of a house, only the gar-

den is a living organism and increases in structural force as time elapses. Both mellow and grow in grace from year to year if their design and materials are chosen at the first
(Continued on page 80)

Here is the rectangle, a turf-carpeted and sheltered spot between the yews and a low hedge of box, a pleasant retreat on a warm day

The front of the fine old Gloucestershire manor house, seen from the part of the garden between the pathway and the "ballroom"





Above—Cotton textile, "The Circus," woven for a wall covering, designed and executed by Elsa Guilbert. The colors are scarlet and light gray and the pattern was extremely well planned (Sweden)

Below—"The Covered Wagon" was used as a pattern for a textile design by Dorothy Byrd Trout and executed in a very decorative and modern manner by H. P. Lehman (United States)



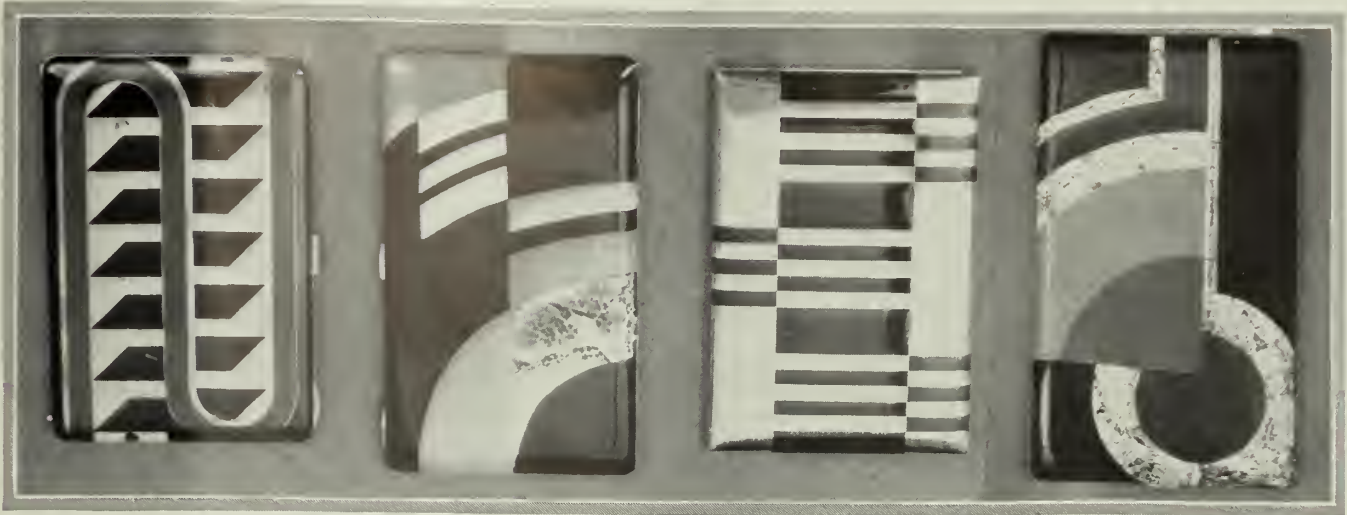
The New Industrial Arts of the World

The American Federation of Arts Has Brought Together the Varied Crafts of Two Continents, with Silver, Steel, Porcelain, Glass, Bronze and Fabrics in the Lead

This interesting exhibition continues at the Metropolitan Museum of Art until December 28, 1930



Above—A wrought iron screen designed by Paul Feher, in modernistic manner, both executed and exhibited by the Rose Iron Works (United States)



Above—A very interesting collection of modernistic cigarette and vanity cases was designed by Paul Brandt. The finish is black enamel with an ornamental pattern in black, white, blue and gray (France)



Below—Silver cocktail shaker, decorated with horizontal fluted lines, designed by Prince Sigvard of Sweden and executed with great taste by Georg Jensen (Denmark)

Right—A decorated steel panel adapted from a Greek coin into a design, by C. A. Llewellyn, and skilfully executed by the Birmingham Guild (England)

Below—A circular silver flower bowl and candy bowl to match, designed by Christa Erlich and most cleverly executed by N. V. Zilverfabriek "Voor-schoten," (Holland)





The Golden Shores of Italy

Renowned Italian Seaside Resorts Where the World's Smart Set Meets

By

HENRY WELLINGTON
WACK F. R. G. S.

Author of: In the Snow of the Alps
—A Ramble Through Ancient Liguria—etc.

MODERN Italy has a coast line of many miles—but a waistline as short as ever between the culture of Salerno on the Tyrrhenian Sea and the fisher folk of Barletta on the Adriatic. This, the most perfect geographic bootleg in the world, added, during the World War, and perfected, the final grace line to her northern cuff, that beautiful flourish of interesting and historic provinces banked by Piedmont on the left and Venezia and Istria on the right. From her ancient Ligurian shore on the north, to the Gulf of Taranto on the south, Italy smiles constantly in the sun. Her islands—Capri, Elba, Sardinia and Sicily gem the lanes of Mediterranean travelers and, in their perennial interest for the experienced Rambler, add exotic romance and a rare flavor to a redolent land of fruit and flowers, songs and the dance, the arts and crafts, and picturesque and disordered ghettos.

Whether you scan with the eye or sketch with the brush, Italy's seaside beauty is as diversified as it is enchanting. The Italians are as fond of water on the outside as they are of mellow wines on the inside. They love the gastronomic joys as ardently as they love their art, for to them the culinary art is the most intimate in the national character. And living abundantly upon the vine, the fig and the olive; upon the natural produce of a fecund soil, the Italians at their best are amongst the most spirited, vital, interesting and charming personalities in the Old World.

Italy is a country of eruptive social enthusiasm—even in its political adventures. It possesses an ebullient spirit—lyric, romantic, adventurous. A people whose playgrounds and seaside resort hotels are markedly different from the hostleries in America, however foreign in caste and intention. And nowhere is Italian life more natural than when engaged in its recreational activities.

Italy has a fine way of living the while it labors. Its gods are not all bred

of Mammon. It feasts on the living day joyously, vocally, and with a will. And it loves the sea

which laves its long, romantic shores. Its beaches are amongst the finest in the world. Its *de luxe* hotels are amongst the most luxurious. And to these great, gleaming hostleries, shimmering in winter suns and plashed with purple shadows, come the world's smart people of fine raiment and finer disdain to evoke new thrills from old scenes, fresh zest from a glorious climate that revitalizes the jaded spirit with the salt tang of the sea. The poet Swinburne, whom we now seldom seek as a soloist of Nature's beauty, sang:

The Venetian Lido, Sea beach and the Excelsior Palace Hotel during the summer season. Courtesy Italy's Hotels de Luxe

"I will go back to the great sweet mother,—

Mother and lover of me, the Sea.

I will go down to her, I and none other,
Close with her, kiss her and mix her with me—"

Among the imposing seaside resorts of Europe, about thirty adorn the shores of Italy. A goodly number of these are resorts of great magnificence and luxury. Besides this bright galaxy of the finer resorts, there are on Italian shores many small fishing villages where one can get away from

The City of Naples, with a view of S. Martino and the Bay. Many Mediterranean and World cruise ships call here. Photo Anderson, Rome



the world as completely as in the Land of Nod. Italy's most famous sea resorts are Abbazia—Alassio—Bordighera—Brioni—Capri—Cattolica—Francavilla al Mare—Grado—Lido di Venezia—Nervi—Ospedaletti—Palermo—Portofino—Portofino—Rapallo—Riccione—Rimini—San Remo—Santa Margherita Ligure—Sestri Levante—Sorrento—Taormina—Vareze—Viareggio—Zara. They extend from the borders of the French Riviera around the Italian peninsula to Quarnaro, the Istrian bay site of Fiume—made famous by the Italian poet Gabriele d'Annunzio, who romantically seized and occupied it for Italy during the World War.

Brioni, on the island of Brioni Maggiore, off the Adriatic coast of Istria, recently enjoyed abundant publicity because of the long sojourn there last winter of George Bernard Shaw, the irrepressible Irish intellectual, and Gene Tunney, the world's undefeated lord of the fistic art. "G.B.S.," as he was first known on the editorial pages of British newspapers thirty-odd years ago, stirred up the reposeful spirit of Brioni by living over with Tunney some of the chapters of Shaw's early book—"Cashel Byron's Profession," which was the story of a prize fighter whose redemptive evolution into a tuxedo and teas made a very thrilling Shavian tale of the manly art of fist offense and love. Mr. Shaw, a fine swimmer, long walker, sturdy literary and dramatic jousting, an all-round physical dynamo and mental cathartic, did a lot of violent exercise and talking of, with and to our sunny Gene, at Brioni, and sent him back to us a deroughed and ready Shakespereolater of considerable drawing-room quality.

The Grand Canal, Venice—a flotilla of gondolas bearing guests to a prominent mansion. Photo Giacomelli, Venice



Brioni on the social map of the smart world in spite of its quiet and remote *situs* near Pola south of Trieste. And a well-deserved fame is Brioni's—with its sports, sumptuous hotels, gay night life, the thermal bathing establishment of Saluga, sun cures, graduated walking and climbing treatment, luxuriant sub-tropical vegetation and fifty-three miles of well-paved avenues. An all-year seaside resort of spring-like weather, near many Roman ruins, temples, *thermae* and other historic lures to the objective traveler.

The Venetian Lido is, perhaps, as well known as any seaside resort in the world. It is one of the largest and most animated. Its social strata include all classes, from the native of low degree to the world's most fashionable lovers of luxury. It is, in fact, a human mince pie, composed of many meats and condiments. Vivacious and sparkling is

its gay day and night life in spots along its seven-mile beach—and, like American beaches in general, a bit tawdry and commonplace in others. But the classes always remain within their own bounds, so that the social life one seeks is plainly tagged.

The Lido is an island formed by a strip of land from 1,000 to 3,000 feet wide and eight miles long, situated between the lagoon of Venice and the Adriatic sea. Boats from Venice reach it in ten minutes. Its season is from April to October, and it boasts of 280 odd hours of bright sunshine a month during its active season. It is somewhat noted for its hot sand and the agreeable warmth of its sea water. Its recreational life sustains many fine hotels which attract the social elegance of Europe and America. All the popular sports, much music, dancing and the best plays regale the cosmopolitan visitor to the Lido di Venezia.

San Remo, on the western Riviera, enjoys its season when the Lido has quieted down for the winter. It is quite a different resort from that of Venice and its American patronage is largely residential during those months when our Atlantic seaboard enjoys its various rheumatic twinges, from October to May. San Remo is not, strictly speaking, the hectic rendezvous of the fashionable world. But it is a charming winter abode for people of culture and means. Its municipal Casino is palatial; its recreational sports and intellectual entertainments are in all respects adequate. It is the largest fair-weather resort on the Ligurian Riviera, only four hours from Genoa and about seven from Milan. Its vivacious neighbors are Bordighera, Ospedaletti and Alassio—all well known to and frequently visited by Americans

(Continued on page 92)

Ravello, Italy, on the Amalfi Riviera, and its glorious view from the Palazzo Rufolo, done in the Saracenic style

South Africa's Native Flowers

Many of These Have Found Their Way to the World's
Finest Gardens and Greenhouses. Illustrated with Some
of the Most Unusual and Fantastic Varieties

By J. W. MATHEWS, F. R. H. S.

Curator, National Botanic Gardens, Kirstenbosch, near Capetown



Left—Protea Lorea, a South African plant with an unusual blossom and spiny leaves

Below—Haemanthus Tigrinus, a curious lily-like plant, in bud and in full bloom

Below—A bud of the Protea Cynaroides, perennial of Montagu Pass, South Africa

Below, center—The Dialatris Corymbosa and Lagurus Ovatus make this bouquet



Courtesy South African Railways & Harbours



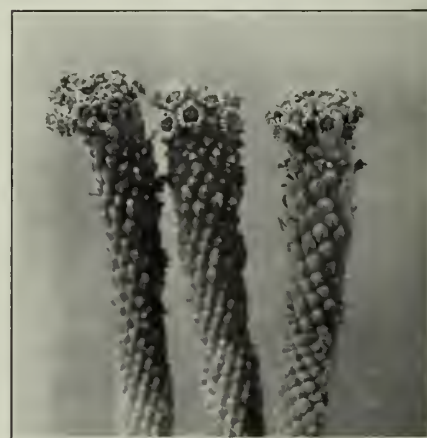
Above—Protea Cynaroides, small size, in full bloom, with fringe of brilliant sharp leathery leaves

Above, center—The Erica (Callista) Maculosa, Tausch, and the dainty Lachnoea Erioccephala blooms



Above — Leucadendron Cordatum, Phillips, male plant with curious wax-like petals and woody bracts

Right — Euphorbia Caput Medusae (group), a rugged cactus-like stem, with a coronal of flowers



THE flora of South Africa have gained for the country a world-wide repute among botanists and horticulturists, while the Cape Peninsula, by reason of the large number of species it harbours, is justly famed as one of the richest botanical regions on the surface of the globe. The establishment of the National Botanic Gardens at Kirstenbosch for the cultivation of indigenous plants has given a great impetus to plant collection, which has been further increased by the unceasing discovery of new species as a result of the Botanical Survey of the Union, whose operations have clearly shown that the wealth of South African flora has by no means been fully explored.

In a country so rich in species it is not surprising, when investigating its horticultural relationship to the world in general, to

find that many South African plants play a prominent part in garden and house decoration in civilized countries. In fact it would appear that this country has supplied more material for the hybridist evolving new strains of garden flowers than any other two countries combined, and a larger number of individual species, which, without hybridisation, have attained commercial value in the world's gardens and greenhouses.

Among the better known species that have been popular abroad for some considerable period are the Cape Heaths, Geraniums, Pelargoniums, Gladioli, Lobelias, Freesias, Arum Lilies, "Asparagus Ferns", and Streptocarpus. Other plants that have gained universal popularity by reason of their decorative value are Crinum, Clivia, Galtonia, Agapanthus, Gloriosa, Vallota, Schizosty-

lis, Richardia, Dierama, and Tritoma. The large demand for all these species on overseas markets has resulted in their extensive cultivation for purposes of export. The end of the 18th and the beginning of

the 19th Century witnessed the first vogue in South African plants, brought about largely through the labours of collectors of many nationalities. Out of the numerous species introduced into Europe at that time, it is surprising that the diversified Proteas did not secure more permanent favour. Collections of Cape Heath, started during this era of popularity, gained a firm hold in many parts of the world and still remain a prominent feature in some of the large botanic gardens, although to-day they are more generally known through a few species grown extensively for decorative purposes. The brilliance and elegance of blooms from Cape bulbs also gained considerable appreciation about this time, and cultivators began to busy themselves with such species as the Gladiolus,

the progeny from which have maintained a consistent popularity since the middle of the last century. Geraniums and Lobelias furnish just that massed colour effect of the parterre and ribbon-border, that is so favourite a feature of European gardens. With the arrival of the Geranium, many societies began to favour the many classes created by the hybridist, and as a result of their efforts the "Golden and Silver Tricolors", "Yellow-leaved", "Golden Bronze" and "Silver Variegated" have disappeared, and with them examples of foliage and stem colouration not now equalled in any class of plant, except perhaps the tropical Caladiums. All that remains to-day are the colourful modern varieties of the "Zonal Pelargoniums", popular in the greenhouse, stoep or garden.

shown marked and constant improvement during the past century is the Gladiolus. Starting early in the 19th Century with two or three species progress has evolved from the inbreeding of South African plants

Below—The Symplocaria Gigantia, a star-shaped bloom with stiff spine-like leaves resembling cactus

Below, center—Silver tree cones. The one at the left has bloomed out like a plumy new feather duster

Below — The Mimetes Capitulata, in bud and bloom, faint suggestion of primrose form of growth

Right — Leucospermum Nutans, with a feathery bloom a little like a large Japanese chrysanthemum



Left — The Crassula Pyramidalis, shown with a tiny blossom and a curious architectural foundation

Above — The Stapelia Verrucosa with a startling, star-shaped blossom resembling a pin-wheel

Above—Crassula Columnaris, with a blossom that looks like a hyacinth and a stem like a bag of potatoes

Above, center — Another variety of Protea Cynaroides familiarly known as "Witches Brown"



A little later the Regal, Show, Fancy and Decorative Pelargoniums were evolved from wild species, and progress has been continuous, although the fine art of the cultivator and trainer is not now expended to the same extent in production of specimen plants.

A more recent product lies in the "Ivy-leaved Pellies", of which the progenitor is the trailing P. Peltatum of the Eastern Province. In warm climates they are well suited for clothing vases, hanging baskets, dry walls, and banks. In the South of France and Algeria, South African Pelargoniums are extensively cultivated in connection with the production of Oil of Geranium, and form a staple commercial product in perfumery.

One species of South African flora that has

alone and many important modern varieties have resulted. The first distinct break from conventional lines came after the introduction of G. Papilio, which gave rise to the strain known as Lemoines Butterfly Gladiolus. The next and greatest step towards the bright-coloured, well-expanded flowers of today was secured by the use of that superb Natal species, G. Saundersii. The re-introduction of the G. Primulinus, which was responsible for the many varieties classed under "Primulinus Hybrids", has caused a steady and increasing popularity, culminating in a world-wide enthusiasm for its qualities as a florist's exhibition, and the formation of several societies in England and

(Continued on page 88)

Sparaxis, Ixias, Lachenalias, and Montbretias, while Freesias were most generally and extensively grown for their perfume.

But no South African product has made a bigger show in garden display than the Gera-



Rose Macaulay is the author of "Staying with Relations," which is meeting such widespread approval. Published by Horace Liveright

"TWENTY-FOUR HOURS"

LOUIS BROMFIELD has always been a conscientious and talented craftsman. There is good workmanship in all of his novels. He tells a good story. His phrasing is not brilliant or particularly distinctive but neither is it sloppy or sophomoric. None of his work seems to be inspired or written with fervor. It is restrained, well patterned, clearly thought out.

In his latest book, "Twenty-four Hours" (Stokes) he has shown what he can do with a special technique that is new to him. Hitherto he has developed his characters along the leisurely historical plan, tracing the careers of his vital, frail-virtued and glamorous heroines from girlhood onward through events either molding or affecting them, and always with a gallant sympathy for them. In "Twenty-four Hours" he has told the story of not one person but a group of people whose lives are somewhat interwoven and the action takes place within one full day, which happens to be an important day in the lives of each of them.

Hector Champion, a rich bachelor past seventy, from one of the best families, socially, in New York, gives a dinner at his apartment in Sutton Place, inviting a strange miscellany of people. One of them is Savina Jerrold who had been in love with Hector in her youth and has now aged into a vigorous old lady with a great independence of spirit, sharp-witted and delightfully malicious. Other guests include a young married couple who are rich, bored, jealous and involved in extra-marital love affairs—the wife with another guest at the dinner; a divorcée who is not quite of and in society; and a nephew of Hector's who is not especially involved in anything. The dinner party is delightfully portrayed. With deft touches and revealing dialogue, Bromfield conveys to us a vivid sense of the predicaments in which the various characters find themselves and then he takes up each of the characters individually, giving us their backgrounds. The young husband, Jimmy Towner, is having an affair with a night club entertainer and his wife is having an affair with a very rich but socially déclassé financier and sportsman. Before twenty-four hours have elapsed the dance hall girl is murdered and Jimmy is implicated; Jimmy's wife has been thrown over by her wealthy lover and the divorcée has set her cap for him; and other things have happened that are dramatic. By employing



Isa Glenn has distinguished herself in her new book, "A Short History of Julia," a story of Southern life. Published by Alfred A. Knopf



Emancie Sachs, the author of "The Octangle," an exceptional novel, which has just been published by Jonathan Cape & Harrison Smith

the technique he has, Bromfield has been able to present an interesting and entertaining cross-section of the social life of New York. He is a novelist who is rapidly winning a place among the best we have.

"STAYING WITH RELATIONS"

Once having established her hold upon the reading public's imagination with "Potterism", Rose Macaulay has never ceased to be

Among the New Books

Cross Sections of Modern Life Give Flavor to the Season's Literary Productions

By BURTON RASCOE



Knut Hamsun's new novel, "Vagabonds," comes as a surprise after his former serious, dignified prose epics. Coward-McCann, publishers



Irene Neuirovsky, author of "David Golder," a novel of Russia, Paris and Biarritz, being widely discussed. Published by Horace Liveright

a delight in all her succeeding novels. "Staying with Relations" confirms the usual expectations we have of her work. It is witty; it is pervaded by a subtle, crisp charm. In anybody else's hands the plot would be inconsequential; she gives it significance. The "lady novelist" (already classified by her cousins as nice but not exciting) catalogues
(Continued on page 74)

Fashioned
After An Old
French
Château

This Home of Mr. and
Mrs. Otto Luedeking Is
Situated on a Hill Over-
looking the Ohio River
and Kentucky Hills. A
Quality of Old-World
Beauty Is Found in the
Charming Interior

Bloodgood Tuttle
Architect



Above—In the dining room, with its groined ceiling and Florentine furniture there are some fine antiques, two mirrors from the Pitti Palace and an old Italian chest which is effectively used as a buffet



Above—A side wall in the drawing room showing a rare old tapestry and some fine Italian furniture. This room also boasts a Joshua Reynolds and some very fine pieces of Medieval Italian furniture. Burton Closson collaborated in designing these interiors

Left—At the foot of the gracefully curving stairway of the great hall has been installed a Wurlitzer organ. The console of the organ is so adjusted to the interior decoration that it seems a part of the wall



House of Early American Tradition

This Charming Brick and Shingle House Rambles Over an Uneven Plot
Royal Barry Wills,
Architect

By R. W. SEXTON

PROBABLY the traditions associated with the early days of American history have been more cherished by New Englanders than by the people of any other section of this country. They seem to recognize more than other Americans today that the traits and characters of the colonists as expressed in their architecture are actually the foundation on which our present-day Americanism is based. Thus we see in the architecture of New England a very definite reflection of Colonial ideas.

The architect of the house of James E. Thomas at Egypt, Mass., Royal Barry Wills, has given first consideration, however, to planning and

Front view of the New England home of Mr. James E. Thomas, showing the effective planting

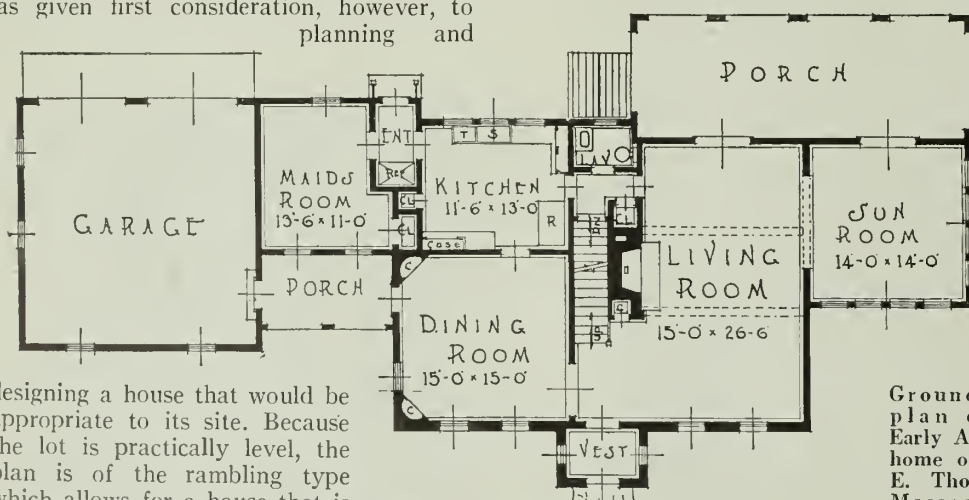
shingles of a natural gray color laid slightly out of line. The house itself is a summer home and the construction is therefore of a type that is appropriate to a dwelling used only during the summer months.

Both Mr. and Mrs. Thomas are interested in old furniture and have for some time made a practice of collecting Early American antiques. They felt that during the season that the house was closed for the winter the dampness might harm the old pieces and for this reason they have furnished this house largely



Above—Corner of the bedroom with old-fashioned paper and Early American reproductions

Below—Back view of the Thomas home charmingly placed in a little grove of trees



FIRST FLOOR PLAN

designing a house that would be appropriate to its site. Because the lot is practically level, the plan is of the rambling type which allows for a house that is always close to the ground. This naturally results in the accenting of horizontal lines in the design, thereby bringing the house into closer relation with the natural landscape.

The lot covers practically an acre in area and was thickly covered with blueberry bushes, birch trees and other varieties of more or less wild shrubs, and, in clearing the site for the house, only the best were retained. The house is located on slightly higher ground than the surrounding country so that from the living room and sun room a view of the ocean is obtained.

The front wall of the main portion of the house is constructed of New England water-struck brick veneer. The rest of the walls of the house are of shingles, with trim of soft wood. Both walls and trim are painted white. The roof is built of cedar





with reproductions, although a few of the pieces used are very interesting originals.

The architectural treatment of the interior is therefore of a character that serves as a fitting setting for early American furniture. In the living room and the sun room the walls are of pine planks, in a natural wax finish. In the dining room and in the majority of the bedrooms the walls are papered. The ceilings throughout are rough

The walls of the living room are covered with pine, having a natural wax finish. The ceiling is rough plaster, between heavy planks, and the floors are country pine

woodwork, are painted yellow on the inside.

The bedrooms, too, are rich in color and are furnished with interesting reproductions of early American design. In the master bedroom the walls are covered with a paper of ivory ground, with figures in peach and apple green. The wood trim is painted an apple green and the floor a darker green with a border of peach color. Hooked rugs in bright colors are spotted on the floor, and the furniture is of mahogany and maple. The beds



Left—Second floor plan, showing a compact arrangement of space. From the windows there is a delightful view of the ocean

SECOND FLOOR PLAN

troweled plaster and the floors of country pine, square edged boards, all painted and spattered, to harmonize with the color scheme carried out in the various rooms.

The furniture in the living room is of the early American type, mostly reproductions of original pieces, in maple and mahogany. The rugs repeat the bright blues, orange, yellow and green of the Jacobean linen used for the draperies. The floor is painted bright blue, spattered in orange, yellow and black. In the sun room the walls and floor are like those of the living room, while at the windows are hung roller curtains of black glazed chintz, with a design in rose, yellow and green. Here, also, the furniture is mostly early American reproductions. The wallpaper in the dining room shows Italian scenes in brilliant colors, above a low dado. The trim is of natural pine, and the floor is painted gray spattered in blue, orange, yellow and black. The furniture is painted black with dull gold decoration, and corner cupboards, of pine like the

are covered with white and green candle-wick spreads.

The house is heated by a hot air furnace. Lighting is by electricity and plumbing fixtures are of enamel iron and vitreous china.

This house serves as an interesting example of what I like to call structural design. In fact, when I am asked to define the word architecture, I do it like this: The means of designing a building that will be well-constructed and that will at the same time be artistic. And the structural quality of the design of this house has been made just as prominent in the treatment of the interior as of the exterior. There is nothing in any of the rooms that might be called applied decoration; that is, ornament that has been brought into the scheme merely to dress up the room. Note, for example, the severe treatment of the walls in the living room. The decorative element is introduced by the figure and grain of the pine planks. And in the dining room the corner cupboard, a purely structural feature, is immediately the center of interest.

This type of room, one in which the design is developed from the structure, lends itself readily to furniture. By the use of a linen in bright colors for the draperies and chair coverings, the element of contrast is injected into the living room scheme. The pattern and colors of the figured material stand out boldly against the simple and severe wall treatment. And in the dining room, additional interest has been introduced by shaping the valances above the windows. This irregular line breaks the simplicity of the architectural scheme and imparts a decorative quality to the room that otherwise might be lacking. The design of the interiors of this house prove, then, that a line must not be drawn between architecture and decoration, for they are one and they must be studied simultaneously to produce the most satisfactory results. Just as the architectural lines of the exterior must be related happily to the surrounding garden and landscape, so must the furnishing of the interior be in a fine harmony with the exterior.

Below—The walls of the dining room are covered with old wallpaper. The furniture is Early American—a fine corner cupboard





PHOTO BY JOHN WALLACE GILLIES

Three Types of Interesting Decoration Are Shown in This Modern New York Apartment

Combining Various Periods, Not in One Room, but Throughout an Apartment Hotel Suite, Has Brought Charm that Can only Come from Variety Intelligently Associated



Above—A remarkable bathroom for a hotel suite is shown above, modernistic, of course, with the tub and wash stands of Verte Coral Clair. The murals—flowers and vines and flying birds, are on a pale blue background and the woodwork and curtains are peach. The pink marble floor is half hidden with a modernistic French rug. Decorated by The Bath Shop, Inc.



Top—This delightful living room is decorated in the Italian manner with walnut woodwork and a Zenithern floor in flagstone design. The furniture includes an Italian cabinet, and a pair of upholstered chairs. One wall shows a red and gold banner and in front of it a refectory table. There are fine old iron candlesticks

Left—A bedroom done in the Louis XV manner with walls painted and glazed in rose-gray, and a hand-tufted Savonnerie rug in pastel shades of blue and rose with a gray center. The furniture is satinwood, picked out in gold, the graceful window is draped in rose embroidered taffeta, and the cornice is in ivory, blue and rose. The bedspreads are rose with puffings of blue. B. Altman & Co. Decorators

A portable telephone which may be plugged into a jack located in the baseboard. Under the little cabinet is the bell box, recessed in the wall and covered with grating to enable one to hear the bell. This telephone may be removed at any time and plugged into a jack, becoming immediately ready for use



Placing the Telephone for the Greatest Convenience

A Telephone Should Be, at One and the Same Time, Inconspicuous and yet so Placed that It Is of the Utmost Convenience at a Moment's Notice

A convenient arrangement of the telephone in the living room shows how the telephone and directories may be concealed behind a panel, which, when closed has the appearance of a shelf of books. Notice the compartment on the left for the directories. When the shelf is opened it acts as a convenient place to consult the directories



A master station of an intercommunicating system, showing the key-board which one may use to connect this telephone with any other telephone in the system by merely pressing the desired button. This system is gaining favor rapidly for communication with garage, lodge house, and servants' quarters on large estates

Speaking of Art

(Continued from page 55)

and, in spite of their extraordinary value, are already being bidden for. This treasure was originally collected by Sir Henry, known as the "Lion of Brunswick." The collection comprises crosses, portable altars, reliquaries, caskets, book covers and plaques, busts, brachia, monstrances, ciboria, Agnus Dei and miscellaneous objects.

Alfeo Faggi, the Italian sculptor, continues to hold the world somewhat awe-struck. He, himself, is undoubtedly awe-struck by the world and something of this is in his work—in his strange, primitive "Mothers and Children," "The Visitation of St. Francis." It seems that he recognizes as his only teachers, Pisano and Donatello, and yet, to me, he is a fundamental primitive and not that awful thing known as the "selfconscious primitive." There is a profound sympathy and a profound sadness in all that he does. His last exhibition was at the Ferargil Galleries.

A beautiful lithograph from the Arthur B. Davies collection, published by Mitchell Kennerley, has come to us. It is called "Christmas



"Mother and Child," by Pablo Picasso, color engraving signed by the artist. Courtesy John Becker Galleries

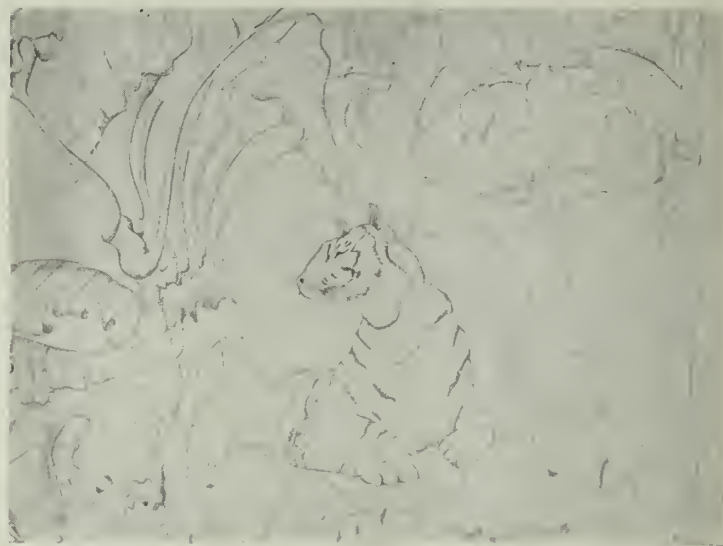
tion of "Landscape and Figure Drawings in Color" at the Montross Gallery was a most illuminating one. There you saw that magnificent sense of light that passes almost like lightning through his pictures; you saw the first stages of it, the background which it was beginning to illuminate and the little creatures running about that eventually race through his autumn pictures of red and brown trees and red and brown flying, dancing figures. There are sketches of children on the beach and drawings of children that will be incorporated in larger paintings. And you feel very genuinely that with Van Perrine, his large canvases are not just enlarged sketches, but that they are paintings that have grown from the sketch through his imagination into something very splendid and fiery. We must recognize Van Dearing Perrine as one of the most creative of the modern men—not the modernistic. A man absorbed in the joy of color, in the power of recreating light, in the charm of moving forms. There is a spirituality in the expression of all his canvases but this spirituality does not become merely an attenuated physical performance. The little collection is unforgettable.

The great Carnegie International presents itself for the 20th time with 152 pictures from the United States, 57 from France, 52 from Great Britain, 32 from Spain, 26 from Germany, 25 from Italy, 15 from Russia, 13 from Sweden, 12 from Belgium, 12 from Austria, 11 from Poland, 11 from Czechoslovakia, 11 from Switzerland, 9 from Holland, and one from Norway: a rather universal presentation hitherto unknown in this country. The Committee of Selection was composed of Horatio Walker, Bernard Kartool, Ross Mof-

fett, Leopold Seyffert, and Charles Burchfield. Henri Matisse came over from Paris to be on the Jury of Awards.

Gerald K. Geerlings has completed his etchings and lithographs of American Women's Colleges. They are exceedingly interesting and done in that charming, rather affectionate way that he draws public buildings. A fine presentation of them was given by Kennedy & Co.

Following that amazing collection of French Sculptured Virgins, Demotte has shown the paintings of Giorgio de Chirico. A more startling contrast could hardly be suggested. Chirico is an Italian who studied in Athens and then in Munich. He was unknown until he came to Paris in 1911. The quality of his work has brought him many requests for sceneries for Swedish and Russian ballets. The artists of the world think of him seriously.



Silver print by Thelma Wood. Courtesy The Milch Galleries

At the John Becker Gallery early in the season there was shown an interesting exhibition of Picasso's drawings and gouaches. Not only are original works shown at this gallery but a complete list of facsimiles and lithographs. In this way, a wider approach to modern art is afforded. We are showing, as one of our illustrations, a lithograph of the "Mother and Child," by Picasso, the original of which appeared at the opening exhibition at the Marie Harriman Galleries.

Marie Sterner announced as her first exhibition, a collection of flower paintings by Bernard Lintott. There were twenty canvases in the collection and many of them were loaned from quite famous collections. Others were for sale, and did sell extraordinarily well. The decorative quality of beautifully painted flowers in gardens or fields or in the small bouquet, seem to have an unending charm for women who are interested in the arrangement of their homes.

The annual exhibition of The Work of Living British Artists was shown again by the courtesy of the Cunard Steamship Co., this time aboard R. M. S. Aquitania, under the patronage of the Rt. Hon. Sir Ronald Lindsay, G.C.M.G., K.C.B., C.V.O. This exhibition was for the personal fund of H.R.H. The Prince of Wales, K.G., for the British Legion Book Fund. The exhibition is yearly an event for the many British lovers of art who are settled in America but who do not forget their allegiance to their home and the crown.

The Balzac Galleries are just now endeavoring in a series of exhibitions to present some of the best examples of the Romantic French masters: Gavarni, Deveria, Henri Monnier, de Beaumont, Eugene Lami, Constantin Guys. The present exhibition of drawings, watercolors and lithographs by Gavarni gives us an incomparable record of thirty years of Parisian life. All his work is done with a delicate satire, and it is known that his art never degenerates into caricature. He ranks with Constantin Guys as a true historian of his time.

An artist with an exceedingly fresh point of view was presented in a collection of silver prints shown at the Milch Galleries. Miss Thelma Wood has apparently made a very far-reaching study of the animal world and its relation to all trees, shrubs and flowers. In the picture of hers that we have used as an illustration, there is a sense of jungle life

Drawing of the figure of a woman by the famous Italian sculptor, Alfeo Faggi. Courtesy Ferargil Galleries

Day," and there is a very modern nude virgin seated sideways on a ruminating donkey. Many doves are flying about and there are little birds being friendly with the donkey. It is curiously remote from all tradition and yet has a quality of the primitive and of the child-like in it.

The Van Dearing Perrine collec-

rarely so well expressed except, perhaps, by the famous Rousseau. This is so very lightly and delicately presented, yet with a sureness of stroke and with a confidence that must always relate back to knowledge. They are delightfully decorative things for the walls of rooms done in a lighter note of color.

The finest water-color show I have seen so far was the exhibition of the work of the late Maurice Prendergast at the Milch Gallery. It was the largest Prendergast show for some years, and again I was vividly impressed with the amazing quality of this artist's work, his sure stroke, profound realization of what we think of as the mystery of color relation, his wide interest and understanding of humanity, his sense of humor that never developed into caricature, but that gave a light note to so many of his pictures. And what a wide scope of interest his was—from Capri to Salem, from Venice to Madison Square, from the Champs-Élysées to Boston. All people, young and old, all animals, from the spirited horse of the boulevard to little wild animals in the forest, one and all reached his sense of appreciation and gave him delight in their representation. One never tires of Prendergast's water-colors and paintings. His curious technique gives such a sense of quivering light, the quality of atmosphere that is seldom realized by any palette. You go back to his work again and again, with a mental excitement that is perhaps only realized to the same extent (though with a very different technique) in Van Gogh.



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Broadway to Date

(Continued from page 43)

out and, in place of that, a fine understanding of the reality of this historical enigma—a woman good and bad, hard and tender, ambitious, though broken-hearted. Not the young Elizabeth, still fair, even a little bewildered, with a possibility of greatness in her character and the probability of romance in her heart. This queen, a woman of sixty, is hard and cold, equal in intrigue and trickery to the wildest of her courtiers, a woman with confidence in no one but herself; mad about Essex, and afraid of him; suspicious of the politicians of her court and not daring to ignore them, one moment thinking of nothing but that she loves Essex, and the next moment, believing nothing but that Essex is plotting against her. Naturally, such a woman looks her age; her face expresses her nature, heartless, vicious, imperious and selfish. In love she is grasping, desirous, intriguing; one moment thrusting Essex from her in fury, and the next, recalling him with a harsh, driving emotion.

Lynn Fontanne's make-up and costume both seemed to me exceedingly right—very beautiful, as the costumes and decoration in those days were, but, through all the gorgeousness of her trappings, the dominating, ruthless personality obtruding itself. A great play, well presented, and, to me, the finest acting Lynn Fontanne has done.

"GRAND HOTEL"

"Grand Hotel," from the German of Vicki Baum, may be described as a tremendous entertainment. It is a good play from the standpoint of pure realism, character creation and surface exposition. It is an allegory, if you like. And if you don't like it as an allegory, it is certainly something that is worth your while as a novelty in stagecraft. Mechanically, it is perfect.

The Grand Hotel, of Berlin, is shown to us in fifteen scenes on a revolving stage. It is a nest of crime, intrigue, shady business, gambling, drinking and necking. A logical story is woven all through it that works beautifully to its final climax of murder in self-defense in one of the rooms. In the great swarm of characters in this hotel there are a fake German Baron who is really a sentimental hotel thief; a Russian dancer; a country jay who has come to "live the life" before he dies; a Big Butter and Egg Man from Chemnitz; a necking lobby stenographer, and a one-eyed doctor who passes quietly through these humans as a cold witness of Life—a sort of Greek Chorus, model 1930.

But the great hit of this amazing show is Eugénie Leontovich as the Russian dancer. Here is quietly great acting! She falls in love with the burglarious Baron, and in her displays of despair, love, humor and artistic irascibility puts the one spot of art in what is just a clever piece of stagecraft. She is, besides, a beautiful woman of a tight, pale, bluish beauty. Miss Leontovich is made. She is superior to Nazimova in her prime.

Others who were good were Sam Jaffe, Siegfried Rumann, Romaine Callender and Hortense Alden. Henry Hull played the Baron, who is finally killed while robbing the room of the Big Babbitt from Chemnitz. He is, as usual, almost terrible.

"PAGAN LADY"

When Buddha sat under the Bo-Tree and he had his vision of the Great Temptation—which was mainly a bevy of beautiful nude women—he triumphed. And when St. Anthony had his visions in the desert of all the seductive ladies from Lilith down to Thais, he, too, after a great wrestle, triumphed.

comer to Broadway and of whom more will be heard. These actors are at top-notch in their gambling, drinking, necking, bawling days and nights. It is Daumier-Hogarth.

But this play, for all its great entertaining and emotional values, must be seen in France, acted by Frenchmen. For "Marseilles" is as French as Independence Hall is American.



Fred and Adele Astaire, delightful comedy artists of international fame, in the Ziegfeld production, "Smiles"

Both Buddha and St. Anthony overcame the Sin of the Flesh because Leonore Ulric had not yet been born. If she had been there, she would have landed both of them *pronto!*

In her new play by William Du Bois, "Pagan Lady," she is, naturally, the whole show as Dot Hunter, of North Dakota, now of the Florida Coast. Miss Ulric has a place all her own on the stage. She is certainly the most tantalizing, alluring, sensuous begueter of sinful thoughts that ever came my way. And as the eternal daughter of Lilith she acts well.

The play is just "Rain" over again. Even the one set is the "Rain" set. But instead of the South Seas, we are in Florida. Dot seduces a young clergyman, who repents after being natural. But Dot remains pagan and true to Dingo Mike, her bootlegging buddy.

The play is not nearly as good as "Rain" either in matter or manner—but there is La Ulric to delight your old soul and make the hair grow on your bald head.

"MARSEILLES"

This is a legend of the Girl and the World; or, Shall Youth Go Forth? In this case, although the girl is big with sin-baby, the Youth bolts it for a three-year trip on unknown waters, urged on by the girl in a beautiful scene near the last curtain; for the girl loved this boy and knew he had to have his fling.

Marcel Pagnol wrote "Marseilles" and Gilbert Miller has made a racy, tasty, fishy and rummy tale of the Marseilles international waterfront by corralling Dudley Digges, Alison Skipworth, Herbert Druce, Alexander Kirkland, Guy Kibbee and Frances Torchiana, the latter a new-

"THE MAN IN POSSESSION"

H. M. Harwood's "The Man in Possession" wins with high honors at the box office and gets the leather *médaille* as a work of art. But it is immensely entertaining—due almost entirely to Isabel Jeans and Leslie Banks, heading a good English company.

The story is about a rather black sheep in a middle-class, well-to-do English family who goes to work on his own. He is the "man in possession" (a sheriff's officer) in the house of a "woman in seduced circumstances" whom his brother is going to marry. The bad boy bum-bailiff of course commits Original Sin with the girl and he, not his brother, becomes the man in possession in reality. Rather stale in theme, but delightfully sexy.

Miss Jeans, a stylized comedienne, beautiful, tall, dashing, is something refreshingly new on Broadway. Her cynicism, her subtleties of speech, her sweeping *sang-froid* are, with the splendid acting of Leslie Banks as the couch-lounging bum-bailiff, the whole show. This is a couple that ought to conquer America. Especially Miss Jeans. The others in this comedy were also exceptionally good.

"ON THE SPOT"

"On the Spot," by Edgar Wallace and Lee Ephraim, is a rattling, corking, humorous, caricatural picture of the gangmen who rule Chicago. A good melodrama is a rare product. This one will interest you from beginning to end, for it is a slice of Our Dear Country in 1930. The characters in it are real—the vermin that pullulate on the rotten, maggoty body of the Eighteenth Amendment.

Tony Perrelli, millionaire Italian-American booze racketeer, who lives

in the swellest apartment you ever saw, on Michigan Avenue, was played by Crane Wilbur a little too showily, but with broad strokes of gayety and bloodthirsty *insouciance*.

Anna May Wong, as Minn Lee, the Chinese mistress of Perrelli, was a dream of exotic beauty that rarely comes to these eyes. As an actress, there is not much to be said. But Anna May Wong is worth travelling miles to see—and dream over.

"AS GOOD AS NEW"

"Oh, father, dear father, come home with me now, the clock in the steeple's struck one."

You remember it, of course, that dear old tear-worker of the Aunt Hannah Era. Well, it is the *leit-motiv* (as Wagner would say) of Thompson Buchanan's play, "As Good as New," worked out, of course, on a 1930 angle, with the little girl who finally unites her parents again going off to live in O. S. (Original Sin) with a lover because her papa and mamma were going to get divorced—papa (the vivacious, versatile Otto Kruger) being a hardened O. S.

In the first act wifey breaks into his other establishment (this all occurs in the Diamond-and-Sable Set) with detectives. Now, the daughter is against family divisions and skins off (O. S.) with a handsome fellow to show pop she can play hanky-panky with the Moral Code also.

Pretty good entertainment due to the acting of Kruger, Vivienne Osborne, Marjorie Gateson and others.

"SIEGFRIED"

The evolution as an actress of Eva Le Gallienne has been toward a more complete mastery of technique. Her Juliet was superb. She was capable of a fury, and emotional storms that she had never shown before. Her enunciation is now ringing-clear. She is the mistress of subtleties that were unknown to her a few years ago. Miss Le Gallienne becomes more ripely beautiful with the years, and intelligence glows from her like a light. She is unique on our stage.

In "Siegfried" she plays the part of Genevieve, a French woman (a symbol of France) who goes to Germany in 1921 at the invitation of a German socialist and revolutionist to identify the Chancellor Siegfried as Jacques Forrester, her French lover. Siegfried has climbed to power in Germany after having lost his identity on the battlefield. He is really a Frenchman, and Genevieve finally takes him back to France.

"LEW LESLIE'S BLACKBIRDS"

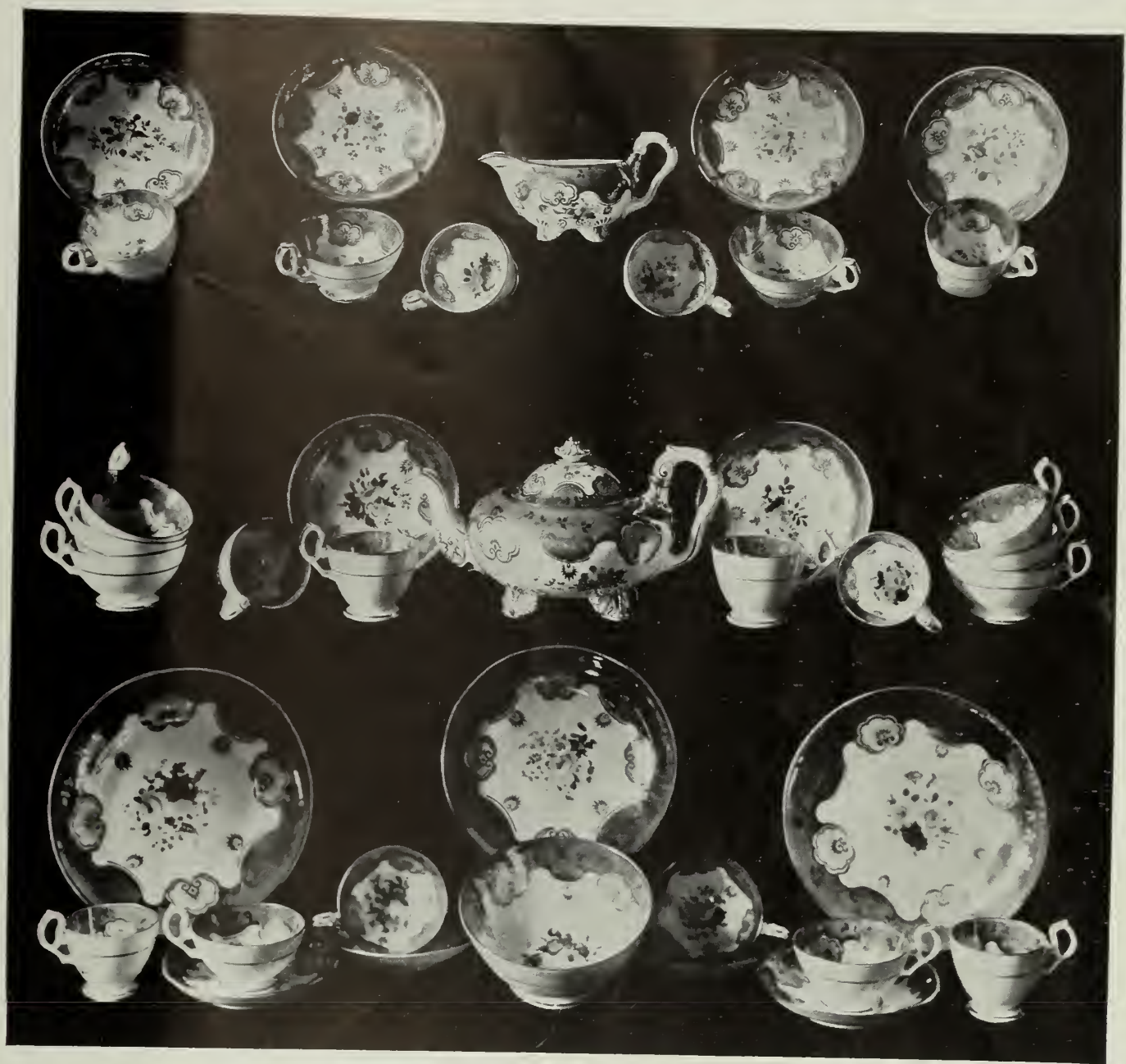
This is a rousing negro show, one of the best of its kind.

The music is bouncy, the light, brown and near-black girls are full of ginger. The comedians have some real negro comedy in them, and Ethel Waters sings her near-naughty songs so as to make the baldheads blush.

As Lew Leslie says, "We glorify the American negro." Why not? They seem to be the only original people in our dear U. S. A.

"THE DON COSSACKS"

One of the best "shows" of the season. They are the greatest male singers I have heard in years—35 of them. Together they are like an organ on which every note is sounded. There are a basso-profundo and a male soprano that are worth hearing if you never hear anything else.



A Spode porcelain Tea and Coffee Service, painted with floral bouquets on white ground; the borders are of royal blue, quartered with shell-shaped yellow reserves and finished with foliage and scrolls in burnished gold. Set comprises 41 pieces. 1790-1800. There are other beautiful services of Derby and Worcester.

A COLLECTION of fine porcelain Tea, Coffee and Dessert Services is now on exhibition. The famous English factories are represented by charmingly modelled groups, figures and figurines of Bow, Chelsea, Bristol, Longton Hall, Derby, etc.

ATTENTION is drawn to the Antiques Exposition to be held at the Grand Central Palace, New York, February 27th to March 7th.

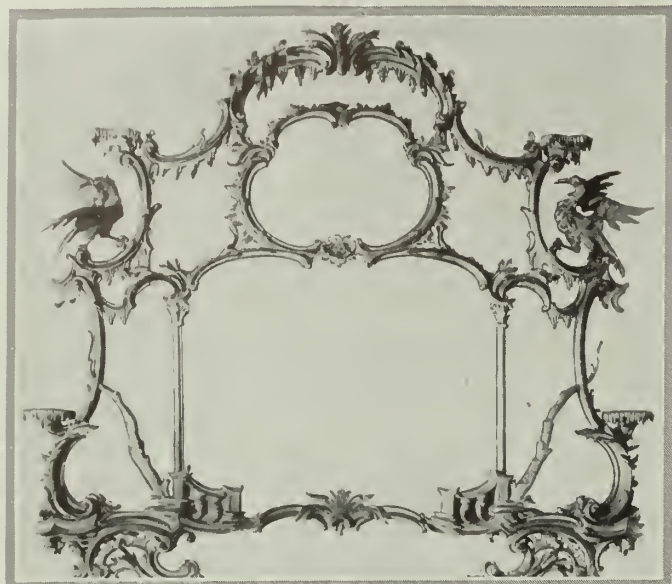
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Mirrors As Decorative Adjuncts

(Continued from page 37)



Carved with extreme delicacy this fine over-mantel mirror in pine is a rare Chippendale design. Courtesy Barton, Price & Willson, Inc.

many of the most magnificent mansions of England, large mirrors, often eight to ten feet in height, were the most decorative objects in the lofty rooms, reflecting the dignity of life in those stately, imposing houses. Beneath them almost invariably stood side tables of elaborately carved and gilded wood, with marble tops, supported by conventionalized birds, animals, fantastic human, or semi-human figures. Rare over-mantel mirrors with walnut frames were frequently surmounted by an oil painting, as in the fine example illustrated. In another type of horizontal mirror, the painting is omitted and the glass is framed in narrow, gilt gesso moulding. Among other fine examples of over-mantel mirrors are those in three divisions framed in the exquisitely carved and gilded acanthus scrolls, in which Chippendale excelled. Crowning the central panel in the beautiful mirror illustrated, is a Chinese pagoda of acanthus leaves sheltering a sheaf of wheat, while "Champion of England" peas and vines are gracefully twined around the dividing lines.

Large sheets of silvered glass were so expensive even in the eighteenth century, that it was often found expedient to enclose several small plates within one frame, covering their joining with elaborate scrolling. Chippendale was a master in this art and his graceful rococo scrolls, acanthus trails, icicles and dripping water, delicately carved from pine and gilded, so ingeniously concealed the joining of the plates, that these mirrors are among the most exquisite of all his delightful fantasies in carving.

The flair for Chinoiserie reached its height in France during the reign

of Louis XV. and many graceful and fantastic frames were designed elaborately carved and gilded in the rococo manner. In England, the style was known as Chinese Chippendale and pagodas, Oriental figures, exotic birds and bells were introduced into mirror frames. But the restless rococo eventually reached such heights of exaggeration that reaction was inevitable, and the classic style introduced by Adam, in which unity and proportion were distinguishing characteristics was a welcome change. Mirrors were most important in the decorative furnishings designed by Adam, who covered large areas of wall space with silvered glass framed in delicate gilt mouldings, arranging graceful festoons of husks or bell flowers to fall over the glass, and in many frames, acanthus leaves, swags of drapery, vases, urns, sphinxes, rosettes, laurel and medallions with classical reliefs or paintings by Angelica Kauffmann were ingeniously combined.

Many of the smaller oval frames designed by Adam were in pairs, intended to hang on either side of a door, of a mantel, or one of the beautiful bookcases of the period, and their elaborately carved, scrolled and gilded frames, through which shimmered the gorgeous rose, gold, or green silk damask covering the walls, effectively completed the decoration of the side of the room. Later, Robert Adam deserted carving on mirror frames, for the very delicate ornament in wired composition, in which dainty garlands, airy festoons and knots of ribbon could be easily manipulated and even his tall, oblong mirror frames were often crested with dainty ornaments of this material.



Among the New Books

(Continued from page 64)

by type every one in the family, only to find through a succession of dramatic events, that each one is the opposite of her neat labels. Kidnapping, love tragedy, villainy and hidden treasure are among the startling factors which go to reveal the true character of Catherine's relations. Even at the end of this high-comedy, Miss Macaulay keeps her tongue in her cheek—and the cousins learn that Catherine herself leads one of the most complicated lives in London, hounded by creditors and pursued by lovers.

"THE TREASURER'S REPORT"

If you haven't heard Robert Benchley do his famous monologue, "The Treasurer's Report" you must be somewhat like the person who was to be given a big testimonial dinner and was told by the man in charge of the entertainment that he had secured the services of Amos 'n' Andy for the night. He asked, "Amos and Andy who?" But if you haven't heard the monologue you can read it now in the collection of humorous pieces Benchley has put together in a book called, "The Treasurer's Report and Other Aspects of Community Singing" (Holt). I would walk a mile for a new book by Benchley even if I had read all of the pieces in it when they appeared in the magazines. His goofy and capricious humor, mildly satirical but with no axes to grind, is one of the treasureable literary products of our day.

"HE DONE HER WRONG"

"Geeve a look" (as Milt Gross expresses it) also to "He Done Her Wrong" by Milt Gross (Doubleday, Doran) if you want a series of laughs, chortles and chuckles and want to have a book handy to entertain your guest while you are in the pantry shaking up cocktails. It has no words, no music. It is a novel in pictures, all done in the wayward, fantastic black and white line that has made Milt Gross as famous as an artist as he is as a cartoonist and writer. "He Done Her Wrong" was probably suggested by the novels in woodcuts by Massereel, Lynn Ward and Vassos. It is a riotous burlesque not only of the novel in woodcuts but of all the sentimental plays and novels of the past two generations. There are an untutored superman hero of the Northlands, an incredibly innocent virgin pursued by a sinister and rapacious villain. It is slightly mad but uproariously funny.

"DAVID GOLDER"

"David Golder" (Liveright) by Irene Nemirovsky was printed by Grasset in Paris in a series he calls "Pour Mon Plaisir". Readers more often than publishers have little groups of books which they guard as favorites. But, although this novel was thought by the Parisian publisher to have an appeal only to a limited audience, it had a wide sale and created a great deal of discussion. It has a special appeal to American readers; for, although its scenes are laid in Paris, Biarritz and Russia its central figure is a European financier who more truly represents an American business man than any character in recent American fiction.

David Golder's name meant something in the money marts of the world: it meant riches, power, relentlessness, the will of a hard-driving,

hard-driving man. His heavy brain and heavy hand seem to exist only to make money—and then more money. For what? To trickle his millions through the heavily-jeweled fingers of Gloria Golder who asked only of her husband that he sustain her in wild extravagances in Biarritz and support her lover? No. Golder piled up his riches for the thrill of conquest and so that Joyce, his eighteen-year-old daughter, the only one in the world who could touch his heart, would never lack for anything money could buy. He called her Joy and made himself blind to the fact that he knew she was exploiting him as brutally as did her mother.

What makes Golder tragic instead of repellent is that his absorption in moneymaking has been most directly concerned with his desire for love, whereas his very wealth has corrupted the ones who might have loved him. In the climax of his life, when he discovers that Joy is not his daughter, and that angina pectoris has its jaws in his heart, he destroys his credit. In this moment he arises to a kind of heart-breaking grandeur. He is terribly alone. There is nothing left for him but death until Joy, who has been rioting in Spain with her gigolo lover, comes back to him. She wants something again; Golder's broken body reanimates itself, his spirit returns and he recoups his fortune in order to give her the only gift he has ever been asked to make. This is indeed too often the story of the big American business man. The novel is told with a simplicity and dignity that puts it far ahead of the average run of novels.

"THE CONQUEST OF HAPPINESS"

Man has made enormous strides in conquering land, sea and air and the ravages of disease. The extension of further triumphs seems likely. But what about the conquest of happiness? After all of the inventions and discoveries, man has made no appreciable progress in the matter of happiness since the dawn of time. From the pessimist who does not believe that happiness can exist to the optimist who over-believes in it, every one is concerned with the hope that, somehow, someday, he will have happiness in a greater measure than he is accustomed to.

Bertrand Russell has written a book called "The Conquest of Happiness" (Liveright) which is the only one I have encountered that is not insulting to the intelligence, that is sane and rational and agreeable to read and not the usual quackery and hokus-pokus of the cult leaders. Russell believes that man cannot be happy without enjoying these simple things: food and shelter, health, love, successful work and the respect of his own herd. He adds parenthood as necessary for some people, probably because he has a young child in whose development he is enormously interested.

But, says Russell, if one possesses these things and is still unhappy, he can achieve happiness by his own endeavors, by living objectively, by acquiring wide interests and free affections (which in their turn will make the man an object of affection and cause for happiness in others). He must get out of himself, directing his attentions not to simulated in-

(Continued on page 87)



“IT WAS A FINE TRIP,
AND ELEANOR HAS THE
NICEST HOME!”



Your guest is always grateful for special courtesies . . . such as a telephone conveniently placed in her room

THE IMPRESSIONS that guests gain of your home are the sum of the provisions that you make for their comfort. Special courtesies are recognized and remembered. And nothing is more deeply appreciated than a telephone in the guest's own room. It seems to make her a very real part of the household. It offers opportunity for a voice-visit “back home” with complete privacy. It provides means for meeting personal needs quietly and quickly. It adds a protective touch at night.

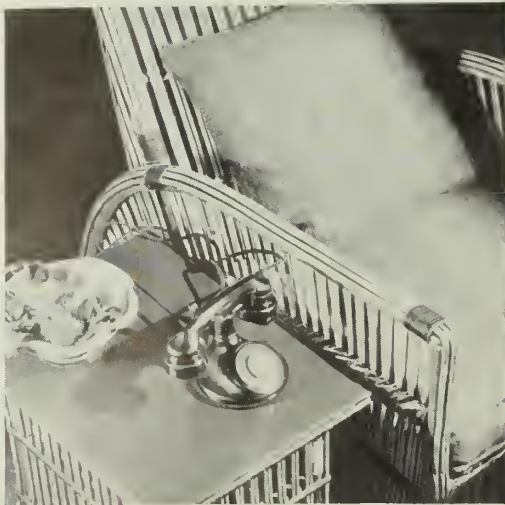
Above all, the guest-room telephone is quiet evidence of a modern, well-ordered household, in which convenience has replaced confusion. It signifies a capable, careful hostess, who has *enough* telephones to direct her establishment from any point in it!

You can supply this service to your guests—can talk from room to room—to maid or seamstress, cook or chauffeur—to the next house or the next city—at a very nominal cost. Your local telephone company is equipped to provide telephone service to meet the requirements of your household, large or small. The Business Office will gladly give you full information on request.

Hospitality begins in the guest's own room. It is made up of many courtesies . . . fresh-cut flowers . . . the newest novel . . . and a telephone for personal use. Many hostesses find that a portable telephone answers guest-room needs admirably. It can be connected into a permanent outlet and then moved elsewhere as occasion demands.



No need to neglect the laundry! Last-minute instructions . . . some important pieces . . . a prized bit of lace that needs special care in washing. Frequent use for a telephone here.



The younger members of the family and their friends often gather on the sun-porch. A telephone here will allow them to carry on their own activities without disturbing the rest of the household.



A telephone in the kitchen makes it possible for you to call the cook when you're away, without danger of scorching the steak or burning biscuits. It has many other uses too.



Old Spanish Floor Coverings

(Continued from page 53)

rooms could not have been deficient in the matter of appropriate floor coverings to complete them. But what were these appropriate floor coverings? Somehow, when it comes to the amenities of the floor we find ourselves at a loss to finish the details of the picture because we have overlooked the typical developments in that direction.

As a matter of fact, some of the oldest carpets or rugs now in existence were made in Spain and Spanish carpet knotting antedated by centuries the carpet knotting practised in other European countries. In design, in colouring, and in the technique of their weaving they are different from anything ever made anywhere else. Furthermore, they exhibit distinctly marked successive phases of pattern and colour combination, and these phases correspond more or less nearly with the succession of architectural and decorative episodes that prevailed in the Spanish peninsula.

The inspiration for these carpets, to be sure, came in the first place from the East, as did all the art and craft of carpet weaving practised elsewhere at a later date, but in Spain the initial impulse was directly derived through North African or Moorish channels, and this line of descent left its indelible mark on the subsequent development of the craft. In Spain, too—more than likely in the hands of weavers of Moorish descent—the craft took on a peculiarly local and highly individual character unmistakably manifested in design and colouring. Though derivations, Oriental and otherwise, are easily enough traceable in old Spanish knotted carpets, they have a virile and independent quality all their own which stamps them as emphatically Spanish and nothing else. Therein lies the source of much of their interest for us.

Then, too, the Spanish carpet weavers sometimes made use of a knot employed nowhere else, and this knot enabled them to achieve a delicacy and flexibility of line in their patterns, when they so desired, that could not be produced with the types of knot used by other weavers. The Ghiordes knot and the Sehna knot were the common property, so to speak, of the craftsmen everywhere who made hand-knotted pile carpets, but the third kind of knot found only—and sometimes almost exclusively—in old Spanish carpets furnished a point of technique responsible for a considerable share of their distinction. This knot, tied on single alternate warp threads, one end crossing the other at the back and both ends passing to the front one at each side of the warp thread, made possible the delicate flexibility of line just mentioned.

Exceptional brilliancy and vividness of colouring characterise the old Spanish hand-knotted pile carpets of all periods, almost without exception. At the same time, there is usually a trenchant vigour of pattern that really accentuates the almost startling brilliance of the juxtaposed colours. The types of carpets, classified according to features of design, may be summarised as (1) armorial, (2) Oriental in derivation, and (3) those purely European in pattern. Not infrequently several of these type distinctions are combined in the same carpet. For instance, some of the very early carpets have a series of armorial blazonings woven into the



Late 15th Century Spanish carpet in brilliant reds and yellows. Courtesy Victoria and Albert Museum

border, while the field of the carpet consists of geometrical *motifs* of obviously Oriental origin. Again, armorial bearings often occur in combination with surrounding patterns of wholly Western genius. However, notwithstanding the occasional merging of two types in one example, the foregoing generalisation is a convenient one for ordinary purposes of differentiation.

To the fourteenth and fifteenth centuries belong the greater number of carpets with the ground or field composed of geometrical patterns of Oriental provenance and the border charged with shields of arms. Sometimes the border also consists of geometrical elements without any armorial devices. Again, small shields with heraldic blazonings are occasionally spotted about the field, countercharged on the geometrical background. These heraldic achievements, incidentally, afford a reliable means of dating the carpets accurately within a very few years of their weaving. A peculiarity of the earliest carpets is that they are likely to be disproportionately long for their width.

The early geometrical carpets, in spite of their evident debt to Oriental tradition, display no little originality and independence on the part of the Spanish weavers. The patterns are full of grace and the bold, full-bodied colouring would rejoice modern colour enthusiasts. The characteristic polychrome opulence and the manner of colour combination may be judged by examining the early fifteenth century carpet illustrated. In this carpet, about seven feet long, woven long before Ferdinand and Isabella sponsored the momentous voyage of Columbus, the ground of the narrow outer border is olive green, the frets upon it are alternately of pale cream and orange; the wide borders and cross bands are of rich rose with fret patterns in Egyptian blue; the plain grounds within and around the three octagons are of rich rose red; the narrow octagon borders are green and the fret patterns upon them are cream; the fret pattern in the spandrels is in green, cream and red; and the large star-like knots within the octagons combine all the colours already mentioned in varying arrangements.

In the sixteenth century there seems to have been a general preference for damask patterns and we find the designs of contemporary silk stuffs transferred almost literally to many of the carpets, virtually the only change being a considerable enlargement of scale. The leaning to-

wards damask and brocade patterns borrowed from Italian and Spanish silk fabrics of the period, and the gradual abandonment of the more rigid geometrical *motifs* of purely Oriental type began, indeed, during the fifteenth century, for prior to the end of the fifteenth century we find such examples as the fragment of rampant lion carpet with salmon or faded rose, deep blue, and deep green lions on a light blue ground. This carpet is of exceptionally fine texture, showing a soft pile, deep and close.

To the end of the fifteenth century, too, or to the very beginning of the sixteenth belong such carpets as that with white strips at the ends; the ground is a strong red with the pomegranate-shaped brocade figures in luminous deep blues and greens resembling maiolica colours. The border displays blue and white arabesques. To the early sixteenth century likewise belongs the striking Alcaroz carpet of fine close texture. The ground, now salmon colour, was probably once red or rose; the brocade pattern is in rich green outlined or accented with blue. Of the late fifteenth or early sixteenth century also is the carpet with little rampant lions facing one another like heraldic supporters. The pattern of this carpet is an exact copy from a piece of fifteenth century Hispano-Moresque.

Later in the sixteenth century we find such carpets as that with a closely compacted brocade pattern in yellow on a red ground; the border is a light blue with yellow or white frets touched with red. As may be imagined, the whole effect is exceedingly brilliant. Another middle or late sixteenth century carpet is the one with a deep blue ground and bold figures in golden yellow picked out with rose. Curiously enough, in the late sixteenth century are to be found such reversions to geometrical forms, reminiscent of the Oriental manner, as the large rose red carpet covered with small octagons. There is a narrow green outer border, and the inner border consists of vari-coloured star forms, blue, yellow and green. All the colours just mentioned, along with salmon, buff and rose, enter into the composition of the octagons.

Such carpets, with their occasional approximation to earlier *motifs*, presaged the rather mixed character of design and the diversified preferences that marked the seventeenth century. An equally striking example of the unsettled tendencies of the Baroque age is the very large carpet with the sacred monogram in the centre and

four skulls in reserved panels, probably made for a church or a convent. In both colour and pattern the incisive articulation is almost stunning. The main ground for the border and panels is a rich rose red; the ground for the centre is an intense deep blue. The intricate arabesque pattern of the border is in ochre yellow; the lace-like pattern covering the whole deep blue central field is in white. The centre of the large middle panel, immediately surrounding the monogram, is navy blue; the arabesques of the panel are in ochre yellow, and the monogram itself is in cream. As a specimen of weaving technique this carpet is quite remarkable, but its general effect is harsh and disturbing, as it was possibly intended to be. A much pleasanter example of this period is the very large deep pile carpet with a border of Austrian double-headed eagles about a floriated and foliated centre evidently of Chinese or Indo-Persian inspiration. The ground is deep blue, the ground of the corner quadrants is green, and the ground of the central lobate panel is a yellowish biscuit colour. There is no red in the composition; the whole scheme consists of varied yellows, blues and greens.

With the late seventeenth and eighteenth centuries, large armorial and floral patterns enjoyed general favour. An excellent example of this type of carpet is the one with a green ground, a shield of arms in the centre, and the rest of the space within the flower and leaf border filled with conventional flowers and birds so disposed as to enhance the importance of the heraldic blazonings.

Besides the old Spanish hand-knotted pile carpets there were also embroidered carpets and the looped pile carpets of wool or silk on a linen ground, made in the Alpujarra mountains, but of all the carpets made of old in the Spanish peninsula by far the most beautiful, varied and strongly individual were the hand-knotted pile carpets here illustrated.

Acquaintance with the old Spanish carpets cannot but deeply impress one with the rich quality, and oftentimes, the vivid vigour of their colouring. This outstanding chromatic interest ought to make a strong appeal, especially at the present time when popular colour sense and colour appreciation have been so quickened by the influence of "modernism". Whether "modernism", as such, enlists the adherence of the individual reader, it is impossible to deny that it has affected the whole colour outlook of both Europe and America and has awakened a keener perception of colour, and more whole-souled enjoyment of colour in our daily environment than had been usual for a long period prior to the advent of the newer forms of expression.





So rare are authentic pieces by the hand of Thomas Chippendale that museums treasure the works of this great 18th Century genius. But Chippendale's work lives on in the authentic reproductions created by Bristol craftsmen. Here one finds the finest of Chippendale's models recreated with such fidelity and artistry that they may grace, in perfect harmony with genuine antiques, the finest homes.

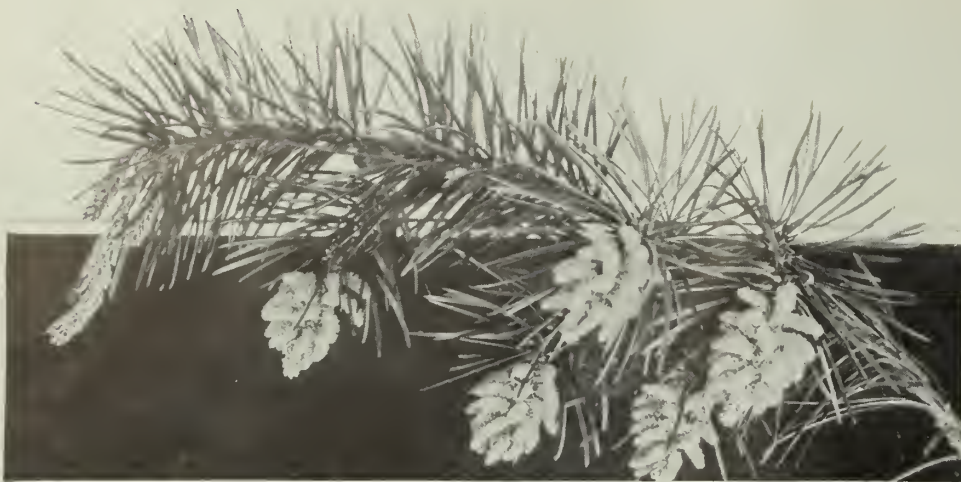
You are invited to visit the Bristol Galleries thru your decorator, dealer or architect.

BRISTOL

MANUFACTURERS *of* FINE FURNITURE
IMPORTERS *of* ANTIQUES *and* OBJETS D'ART

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THE CHRISTMAS ROSE (*Helleborus niger*) can stand a light blanket of hay when severe weather sets in, unless your plants are in cold frames. The foliage is evergreen and rather sparse—sometimes the leaves last over several seasons. If for any reason the foliage is destroyed the plants will not blossom. The Christmas rose will stand 15° or 20° of frost without serious harm, and usually blooms well into December and at intervals in the very early spring. The flowers grow close to the crowns and resemble beautiful single white roses. In dividing the plants for resetting, each clump should be left with a generous number of crowns. The Christmas rose is one of the oldest of English garden favorites and was cultivated in Austria as early as 1596.

POTTED SHRUBS forced indoors bring such a welcome and fragrant promise of spring that it is surprising more people do not lift a few of their favorites each winter for indoor flowers. Azalias, deutzias, forsythias, ornamental crabs and wisterias may be forced easily by lifting into pots or tubs during December, leaving outdoors for a time, and then placing in a cool

There is an increasing vogue for using live Christmas trees and planting them outdoors later. This is a shapely spruce ready for use. From Little Tree Farms, Farmingham Centre, Mass.

A "real brook" in a low pan, with mossy rocks, a foot-bridge, and alert bunnies in the grass. From "Adventures in Dish-Gardening" by Patten Beard. A. T. DeLaMare Co., Publishers

THE most interesting garden laboratory in America is your own garden—and your neighbor's. This collection of practical ideas on topics of seasonal interest to the gardener is a regular feature of ARTS & DECORATION. If you have a problem you would like to have discussed here, or have made some discovery which will help other gardeners, we shall be glad to hear from you.

green house or cellar until they are brought into the house late in January. Lilac plants



specially adapted to forcing are on the market, but good results can usually be obtained from healthy plants chosen from the home garden.

LILY BULBS continue coming in from the Orient until the latter part of December. Plots for those which are to be planted late should be spaded up before the ground is deeply frozen—or if that has already happened, during the first thaw. Cover the holes over with mulch until the bulbs arrive. A good many varieties of lilies are now grown so successfully in America that one does not have to wait for importations to arrive. Hardy lilies are attractive, planted in a border of low-growing shrubs. John Sheepers, Inc., N. Y., carries many of the rarer varieties of bulbs, as well as a complete collection of those commonly grown.

BOOKS on garden subjects make most appreciated Christmas gifts to lovers of outdoor life. Among new garden-lore volumes,

A graceful winter bouquet of evergreen, hammersweet and winterberry. Courtesy Aiken Nurseries, Putney, Vt.

The Amateur Gardener

By GRACE A. YOUNG

the following are so attractive in both illustrations and content that they are particularly appropriate to use as gifts: "Where the Bee Sucks", an anthology of flower poems of a century or more ago chosen by Iola A. Williams (Cushman & Flint); "How to Grow Roses", Pyle, McFarland and Stevens (Macmillan); "Flower and Vase", Anne Lamplugh, a charming book on flower arrangement (Scribner's); "Rock Garden and Alpine Plants" Henry Correvon (Macmillan); "Myths and Legends of Flowers, Trees, Fruits and Plants", Charles M. Skinner, fascinating plant-lore of all ages and climes (Lippincott); "Everybody's Garden", Frank A. Waugh (Orange Judd); "Patio Gardens", Helen Fox (Macmillan); "The Gardener's Bed-Book", Richardson Wright (Lippincott); "Exploring for Plants", David Fairchild (Macmillan); "Our Wild Orchids", Morris and Eames (Scribner's). I cannot forbear adding several other new books, specialized and practical: "From a New Garden", Mrs. Frances King (Knopf); "Landscaping the Home Grounds", Ramsey (Macmillan); "Flowers for Every Occasion", Tipton (Fred Stokes); "The Rose Manual", Nichols (Doubleday, Doran); "The Chrysanthemum and its Culture", White, and "Lilac Culture", Wister (Orange Judd); "Ornamental Dwarf Fruit Trees", Eberhard Abjornson (DeLaMare); and two, especially interesting to youngsters, "Rosemary Makes a Garden", Caroline B. King (Penn Pub. Co.); "Adventures in Dish Gardening", Patten Beard (DeLaMare).

TENDER BARK of fruit trees and young saplings seems to be a favorite delicacy in the winter diet of rabbits. Often so much bark is scaled off that the trees are stunted in growth, and even die. Frederick E. Bruce, in "Horticulture", recommends rubbing the trunks with beef liver as far up as the rabbits can reach. Rabbits have an aversion to blood and (Continued on page 92)





The drawing room in the town home of Frederick R. Thorns, 1 Gracie Square, New York. Its Mohawk Chenille carpeting confers an appropriate degree of luxury and distinction upon the floor. It was woven to fit around the hearth without cutting.

The Expressiveness of Chenille

As exemplified in this gracious town home

AMONG the many advantages of Mohawk Chenille is its unique and utterly charming quality of expressiveness. Its adaptability is indeed amazing. Whatever the décor—whether dominantly modern or quietly lovely in the manner of the Georges—Mohawk Chenille carpeting seems to “mirror” it perfectly. It conveys subtly the impression of having been loomed expressly for its surroundings.

Beyond this, there is a feeling of quiet repose and comfort in its lustrous deep pile that blends with a relaxed mood. And its color possibilities, of course, being almost without limit, insure a nice harmony with its furnishings and appointments.

Mohawk Chenille is the most “flexible” of woven floor coverings. Mohawk weaves its Chenilles in any specified width up to thirty feet and in any required outline, however irregular. This means that seams

can be entirely avoided and the room thus made to appear larger than it is, the expanse of carpet beauty being unbroken throughout its length and breadth.

Mohawk’s skilled colorists can match any desired shade or repeat any motif. Thus, special symbols, crests or decorative themes can be had in Chenille.

The Mohawk Carpet Mills manufactures Chenille carpets—and rugs—in a great variety of grades of varied pile depths. It maintains on its staff experts capable of collaborating with your decorator and furniture dealer. Wherever special designs are desired, or special colors are to be matched, these experts will also submit individual designs and color samples—through the dealer of your choice. An investigation of Chenille will reveal to you its remarkable possibilities for the close expression of the personality of your home.



An interesting bit of detail in the reception hall of the Thorns home, showing the Mohawk Chenille stair carpeting.

The Green Garden and Its Perennial Rewards

(Continued from page 57)

not lightly but advisedly. The green garden, then, must needs be the outcome of definite, predetermined form.

No true garden lover begrudges the

as it should be, the out-of-doors extension and complement of the dwelling, intended for human occupancy, delight and privacy quite as much as

in turn, is the long flower garden with wide, straight borders, walks and steps, occupying the uppermost level and reaching all the way to the farthest part of the house.

The plan of Owlpen garden is not symmetrical in the sense of having a central axis on each side of which there is a corresponding arrangement of the scheme. Indeed, if you were to consider the line from the gate to the house-door as the main axis—which some people seem to imagine the chief essential of a definite organized lay-out—the planning would all be on one side of the axis. If you choose to put it so, you might say that the garden of Owlpen is an embodiment of asymmetric symmetry, an example of thoroughly informal "formality."

The most conspicuous single feature of the scheme is the rectangular "ballroom." Beyond that is the lesser rectangle of the garden house. On the other side of the straight path from the house-door to the garden house, and occupying the space between the end of the dwelling and the garden wall, is the box-bordered rectangle with its separated columns of cylindrical yews. Then comes another straight path, and beyond that the larger and longer rectangle of the flower garden. In all, the arrangement consists of four rectangles of varying size. There is no bewildering complexity anywhere. Nothing could be more straightforward and simple.

The clipped yews and box are not only the graces and glory of the garden; they are its very making. Without them the garden would possess no distinction whatever. It would be commonplace and characterless. With them, it is a thing of rare beauty and joy. Despite the absence of complexity in the arrangement, it holds the quality of mystery and the alluring invitation to explore its intimacies, one of the qualities to be desired in a garden and one that is

too often lacking in a small garden. One factor that contributes to the result is the fact that the whole scheme cannot be taken in at a single glance. But besides this need of gradual investigation, Owlpen garden offers the reward of captivating vistas, a thing much to be desired but unusual in a garden with such limited confines.

If the makers of the garden at Owlpen derived their first inspiration from the methods of the great Italian garden-makers of the Renaissance, they thoroughly assimilated what they took and produced a result in no wise exotic but replete with national individuality and wholly Anglo-Saxon and domestic in its spirit and expression.

There is many a country home in America where the reposeful methods of planting that prevailed in the old English green garden might be followed with great advantage. It is discouraging to see places where such planting might have been used with admirable effect, but where, instead, the landscape architect has set forth a miscellaneous collection of shrubs of assorted sizes, widely varying foliage and dissimilar blooms, strongly suggestive of a nursery sample packet.

If any object that the making of a green garden, especially a garden consisting of such slow growing plantings as yew and box, implies years of waiting before it can yield its full return of satisfaction, let them remember that the making of fine gardens demands the exercise of both faith and patience. Let them think of what the garden of the Villa d'Este looked like when it was first set out. The obsession for quick results in garden creation is one of the banes of garden design in America. The wise and sincere garden-maker must be willing to add to faith and patience the virtue of unselfishness and often be content to labor for results enjoyed by future generations.



The "ballroom" is a rectangular space enclosed on all four sides by high, thick, close-trimmed walls of intermingled yew and box. These walls are pierced by doorways neat-cut through their thickness. The box areas are seen in the picture as lighter portions merging into the deeper tone of the yew foliage

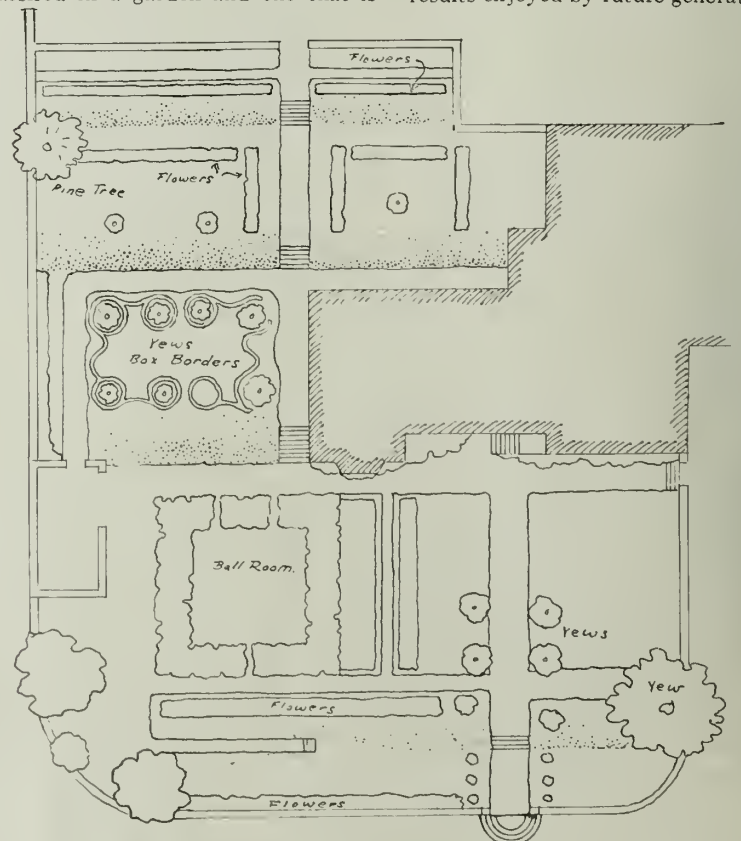
constant care and labor devoted to the garden, but there are the lean seasons of the year when the blooming of flowers and the blossoming of shrubs cannot be expected and when a garden without enduring greenery looks gaunt and bare. And there are times, too, when the requisite care to make the garden look its best cannot be given; that is to say, the unremitting care demanded where the chief dependence is placed on flowers alone. At such times, and in the winter, we experience the perennial reward of the green garden. Its walls of verdure remain constant through the procession of the seasons. The permanent planting of dense and ordered greenery affords an unsurpassed foil for the radiance of the flowers; when they are not there, the garden still retains its structural form and character and does not become an area cheerless and void. Flowers are the furniture and joyous enrichments of such gardens; the well clipped plantings of perennial green are its walls and stable structure.

There is little direct benefit to be derived from looking at the illustrations of a garden like that at Owlpen Manor unless we also study its plan and carefully scrutinize the nature of its component parts. The illustrations are pleasing to the eye and make a strong emotional appeal, but we need to grasp the relation of the several parts one to another and to the house itself to be conscious of the harmony and to appreciate the constructive spirit underlying the complete creation. Only then shall we see that the garden is, in reality and

that portion of the abode enclosed within stone walls.

Approaching the house from the stone-piered gateway, the path to the door is shielded by gigantic sentinel columns of clipped yew that lend a great calm and dignity to the entrance, but the most striking feature visible from this point is the "ballroom," a rectangular space enclosed on all four sides by high, thick, close-trimmed walls of intermingled yew and box whose varied shades of green impart an agreeable mottling of hue and texture. These walls are pierced by doorways neat-cut through their thickness, and on top their line is lightened and diversified by hemispheres shaped with accurate topiary precision. The enclosed space, as completely private as though surrounded by the walls of a room, is sufficient for dancing on the green, tea-parties or any other out-of-doors festivity.

A gravelled path from the house to the garden-house at its farther end bounds the "ballroom" on the side and separates it from a steep bank on top of which is another rectangular space, nearly as large as the "ballroom," enclosed by a low shaped hedge of box and isolated cylindrical yews rising at frequent intervals like the towers of some mediaeval fortress. This turf-carpeted and sheltered place, again, is as pleasant a retreat to dally in as the nearby "ballroom." Above this yew and box-engirdled spot, another straight gravelled path extending from the end of the garden to the house forms a division line, at the upper side of which rises a second sloping bank. On top of this,



The plan of the garden at Owlpen proves it to be an example of thoroughly informal "formality" in gardens. The arrangement consists of four rectangles of varying sizes. Nothing could be more straightforward and simple



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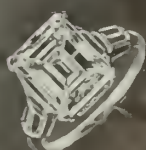
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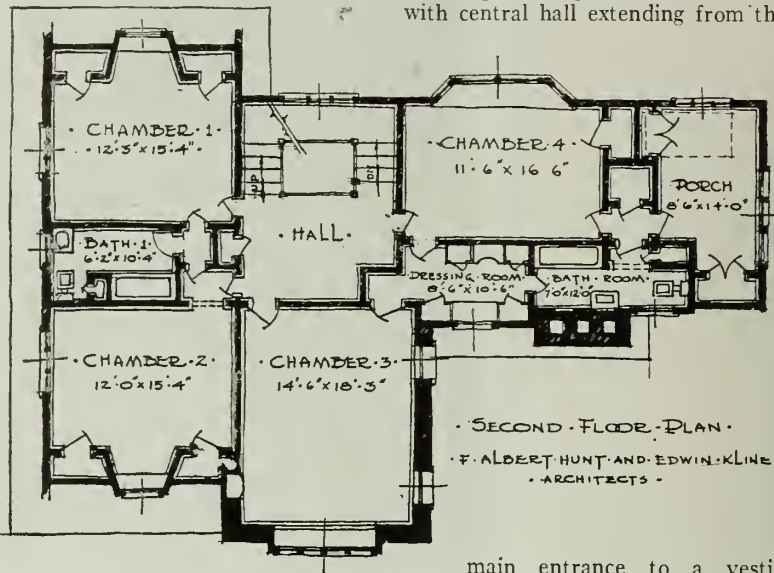
Rich Textural Quality in Tudor Home

(Continued from page 45)

limestone, surmounted by a carved oak shelf. At the right of the fireplace is an arched alcove, with three leaded glass doors leading out to the terrace, and at the far end of the room a wide bay window, also of leaded glass, looks over the lawn and garden. At either side of

built with open well. The rooms, upstairs, are finished with pastel tinted walls and light painted woodwork, an attractive background for the rural Colonial furniture. This includes many interesting old pieces collected by the owner.

The first floor plan shows an interesting arrangement of rooms, with central hall extending from the



the bay are built-in book shelves reaching to the ceiling and occupying the entire remaining space of the end wall.

The dining room is similar in finish, with oak floors and walls, but the ceiling is of parged plaster in a segmental pattern. Draperies are a rich tapestry fabric and a fine wall tapestry lends interest to the decoration. The room is furnished with oak refectory table, chairs and a very beautiful cabinet, of the English Seventeenth Century.

Adjoining the dining room is a small breakfast room with floor of red, green and brown tile. The tile forms a border around the door opening, with a background of buff tinted plaster walls. The ceiling is parged plaster. The Spanish feeling of this room is carried out in the Spanish oak table and chairs, which are the only furniture.

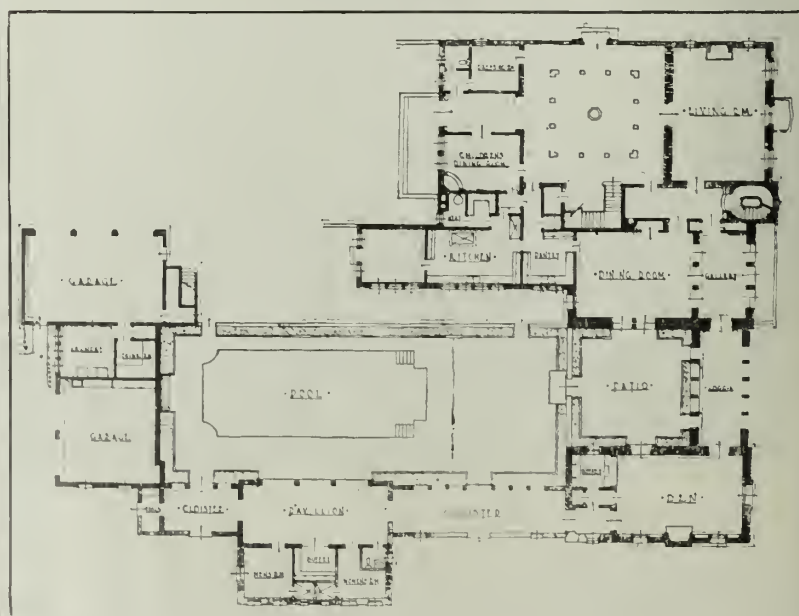
The stairway and rail are of oak,

main entrance to a vestibule several steps higher up, from which a door opens to the grounds and garden at the rear of the house. The large living room at the right measures 18' x 27' with windows looking out to the southeast, southwest and northwest, French windows opening to the terrace, as already described. The dining room joins the hall at the left and beyond the dining room entrance are the stairs to the second floor. From the landing, a branch of the stairway leads down to the kitchen through an entry from the rear vestibule. At the opposite side of the vestibule is a small dressing room. A large pantry separates dining room and kitchen.

On the second floor, as shown in the plan, are four bedrooms and a sleeping porch. Adjoining the master bedroom is a large dressing room with bath beyond. The oriel window of the front gable makes this room particularly attractive. On the third floor are maids' rooms and storage room.

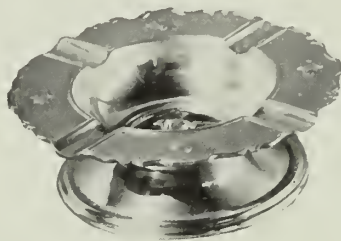
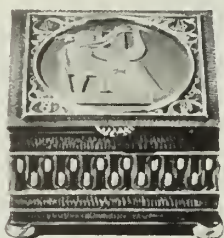
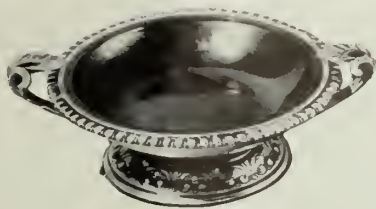
Plan of Mrs. Reynolds' Florida Home

(Continued from page 31)



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«CREATORS OF DISTINCTIVE BUSINESS HOMES»

The Colorful Value of Lustreware

(Continued from page 42)

ways well to thoroughly examine any pieces that may be offered in the rural sections of England.

The preponderance of silver lustreware is traceable to its having appealed to the modest homes as a substitute for the more expensive Sheffield plate or solid silver table ware. Teapots copied from the designs made by the Georgian and Victorian silversmiths are plentiful to the present time and it is occasionally possible to find-almost complete

1781". And it will be noticed that the artist contrived to soften the admission of defeat by suggesting the sword was "resigned" rather than "surrendered."

One form of lustreware which is especially ornamental is decorated with applied floral sprigs painted in natural colors and applied to a white band, the remaining part of the object being covered with the metallic lustre. In other instances the subjects in relief will be hunting, or rural scenes; and, as previously mentioned, the examples of the Wedgwood school are often decorated with fine modeled classic figures. Similarly, views which were used on the panels of compartments, cake baskets, mugs and jugs were often those copied from the pictures by Morland.

To some extent the simpler painted designs are more or less historical, though only occasionally recording important events. But that lustred pottery was often used as a means to commemorate the loss of a friend is apparent from the many panels painted with rudely drawn ships in tumultuous seas, inscribed with the names of one or more persons who were drowned when the ship was wrecked. And there is no doubt, judging from the number of two-handed cups that have been preserved, that these pieces were commonly used as trophies.

This elaborate jug is 17 inches tall, the silver "resist" panels representing exotic birds and foliage, with a front panel showing the Prince of Wales feathers and the words, "Prince Regent" and the motto, "Ich Dien." Courtesy Louis Joseph

tea services. But it is questionable whether the fully lustred teapots of the ribbed type have all the charms of those decorated with printed view panels framed by a lustred line.

Although electro-plating was introduced to England about 1838, and this new process placed silverware within the reach of modest homes, the lustred pottery remained popular. In fact, it would appear that the new method of plating metal stimulated the potters for, from about 1840 to 1860, it is known that a large number of cake baskets, dishes, vases and other large articles of silver lustred pottery were made in the Staffordshire factories.

It cannot be said that all the examples of this interesting ware display the highest form of art. Like other works of the various Staffordshire potteries, the excellence of the decoration is proportionate with the skill of the maker. But if the subjects painted on some of the white panels are at times amateurish, all of them have a charm when the surroundings are in keeping. Many of the capacious beer jugs are decorated with scenes of ships and rollicking sailors. Others, doubtless intended for the American market, have naïvely painted scenes of the Revolution, one outstanding example of which is the Cornwallis jug. One side of this shows a picture of Lafayette with a laurel wreath and the symbolical figures of Victory and Fame. On the other side is what intends to depict the surrender of Cornwallis and the caption, "Cornwallis resigning his sword at Yorktown, October 17—

Actually, lustreware typifies the more simple productions of the potteries for use in the smaller homes; but that it attracted the attention of the upper classes is evident from the efforts made to improve the metallic surfaces. Wedgwood and Bentley, who then owned the famous factory which is one of the few existing to the present day, and Enoch Wood were responsible for many beautifully modeled statuettes. As a rule, the finer classical figures which are entirely silver lustred were the work of Wood. This famous but little heard of potter was one of the very few who remained uninfluenced by the success of Josiah Wedgwood. There is about all the work of Wood a decided individuality distinguishing him from his celebrated contemporary.

Those who collect this 19th Century art naturally have a very wide field of search; nor are examples as hard to find as might be supposed. Certain articles such as cake baskets and large vases are for some reason rare; but there is a plentitude of jugs, mugs, teapots and bowls decorated in the various ways popular at the time when lustreware was the vogue in England. At times, it is possible to persuade Mine Host at some old tavern to part with a few of his lustred beer mugs, for there are still many to be found in the rural sections; and though the search is now keener than formerly, many an old farmhouse cupboard still contains a printed tea-set decorated with delicate lustred lines and, on the top shelf several of the old beer jugs.





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The Silver Tea-Urn

(Continued from page 33)



An old Sheffield urn with the lamp below it. Courtesy S. Wyler

Some might remark that when the size of the urn is compared to that of the tea-pot, the tea must have been somewhat weak after awhile; but in those days tea was kept in a locked tea-caddy and the tea made by the hostess at the table, so doubtless she would replenish the leaves at intervals.

From the time of George III to the present is a long jump, but today there is a distinct revival of the urn for many purposes. Admittedly we, in America, are not such large consumers of tea as to necessitate an urn in the average home. Nevertheless, at large gatherings where tea is served it is now a common practice to repeat the tradition of Georgian days with this variation: we usually make the tea in one vessel and strain it into the urn. But the old urns are now often used to hold coffee and at any party it is convenient to stand one or two of them on a sideboard or table and allow the guests to serve themselves; which only means each one holding a cup and turning the tiny tap.

Reference was made to their decorative qualities and these are quite numerous. Primarily any sideboard takes on an old-world romance and dignity when an urn is among the silver displayed on the top. Or it can serve as a center piece for a table. While those with the wider rim become a quite beautiful ornament by temporarily removing the cover and using the lower part to hold flowers. Similarly a hall table immediately assumes a decorative importance with an urn placed in the center and one can be used to advantage on the top of a low cabinet which is without a pediment, the silver object tending to "lift" the piece of furniture.

Broadly speaking, the shapes are divided into three types and though either is suitable to a room, there are details with each that possibly help one to be more "at home" than another in a certain style of interior. The earliest, and these like all others were copied by the old Sheffield plate workers, were evolved from the pear-shape brought from China and first found with tea-caddies and tea-pots. This type of urn possibly has more appeal to many, owing to the fact that they are, as a rule, embossed with foliage, beads and other ornamental forms, while fine pierced work is applied to the bases which are raised on four feet. Obviously this style would be out of place on a sideboard where the remainder of the silver was severely plain, the decoration of the urn detracting from

the simpler beauty of the other pieces.

Probably the style most in favor is that developed from the shape of the ancient Roman vases, a shape revived during the late 18th Century in what is known as the Neo-Classic vogue. And among the very few made by the early American silversmiths, there is an especially beautiful one of this shape by Paul Revere. There can be no question that the Roman vase form displays the acme of grace free from that formality marking many of the Neo-Classic designs. In most instances the bowls of these urns are fairly narrow and tall, the surface generally being undecorated other than an engraved crest or other heraldic symbol.

Occasionally examples of this period have restrained applied ornaments such as classic medallion or acanthus leaves; with others the orifice of the tap will take the shape of a bird or animal head while in some instances finely modeled rams' heads with large rings are employed as handles. Such are met with less often, being of that rarer type to appeal to collectors of Georgian silver. But any of the Roman vase shape find a place in the average home because it lends itself so admirably as an ornament in addition to its use to hold coffee when necessary. It is a style that is especially appropriate to a sideboard of a Hepplewhite or Sheraton design, being contemporary with the work of these men.

Many of the bowl shape made by the Sheffield platers from the silver models are quite plain, except for the handles which were frequently in the form of rams' heads.

Showing that these large vessels were once of importance is the fact that they were used as presentations to prominent persons. One historical example is the Dutch urn, now in the Boston Museum of Fine Arts. It is somewhat smaller than the English and was presented by the Roman Catholics of Boston to Charles Bulfinch, the architect for the Capitol at Washington and the State House at Boston as well as for other buildings. It has a similar classic vase shaped bowl to those of the late Georgian, but, in place of the stem and square base, it has three bracket feet between which there is a spirit lamp rather like a small saucepan with a turned wood handle. Another, connected with the history of the United States, was that made by the famous Paul Revere and given to Captain Bradford in memory of his fight with four privateers in the Straits of Gibraltar, in 1800.

If we may judge a nation's tea-drinking propensities from the sizes of its urns, then the Russians are even better customers to the tea-growers than our British cousins. One samovar, as the Russian tea-urn is called, which we saw recently was considerably larger than any of English origin. Also it showed they retained the method of heating by charcoal. A solid silver socket was fitted on the inside, this being filled with the lighted charcoal, the draft to keep the coal burning coming through a pierced band in the stem. Contrary to what is generally supposed, the Russians do not make tea in their samovars but merely use these to hold hot water to pour over the leaves in the tea-pot. In fact, the one mentioned, which was a melon shape, was accompanied by a complete tea-set of the same pattern, made in St. Petersburg about 1837.

Among the New Books

(Continued from page 74)

terests but to real ones. The problem that will face him in this instance is to discover truly what pursuits are of valid interest to him. It may be necessary first to discover the cause of his self-absorption, so that he can then be free to let the spontaneous workings of his own nature and of external circumstances guide him to his true objective interests. This, in brief, is the recipe for happiness that Russell offers. There is nothing new in it, but it is so reasonably stated and is so obviously from the heart that it has its value. Russell admits that in his youth he was frequently on the verge of suicide, that he had a sense of failure in everything he did. And he seems to have achieved a large measure of happiness for himself. He got outside of himself by interesting himself in mathematics and he has used his reason and intelligence in guiding his own life.

"A SHORT HISTORY OF JULIA"

In "A Short History of Julia" (Knopf) Isa Glenn has taken an immense stride forward in the power and importance of her fiction. This is the story of a Southern girl who grew up in a family which still preserved the dying aristocratic traditions by living mainly in the past. All around them industrialism was revolutionizing the whole social and economic aspect of the South and the proud and futile family stubbornly tried to ignore the change. Julia's training was an anachronism; her illusions were those of a sheltered miss in a home of grace and charm maintained on Victorian ideals. She felt herself baffled and handicapped under the changed standards of morals and manners and she had to do battle with her prejudices before she could emerge as a mature mind, adjusted to life and sympathetic toward a world she first considered vulgar and inimical. Julia's family comes to life vividly under the skillful touches of Miss Glenn's art. There are a great many interesting characters all carefully observed, from Negro servants and "in-laws" to Old Captain Rutherford, a charming and delightful creation. The novel is one of the best I have read this year.

"A BACHELOR ABROAD"

Evelyn Waugh wrote a highly amusing book in "Vile Bodies" and I seized upon his latest book, "A Bachelor Abroad" (Cape-Smith) with eagerness when it came to my desk. But, alas, I found this travel book of his dull and rather pretentious. It has, in spots, some of the airy, light-hearted sophistication of "Vile Bodies", but there are long pages of commonplace observations that are merely flip in expression and generalizations which are youthful and pointless.

"THE LIVES OF A BENGAL LANCER"

"The Lives of a Bengal Lancer" (Viking Press) by F. Yeats-Brown is a book that aroused a great deal of enthusiasm in England and is bound to be one of the most discussed books of the winter. It is a narrative of real adventure experienced by a man who started out at eighteen as a lancer in the British colonial service. He had a thirst for life and was insatiable in his curiosity; he was a dashing soldier, a student of Oriental mysticism, an observer of the British rule in India, a polo player; he dared

anything and got into a great many scrapes and was imprisoned for a long time in a dungeon in Constantinople. A colorful and almost frenzied story of cruelty and superstition in India, of nights among the Nautch girls, of jungle excursions—written in a staccato and individual style, tense, nervous and exciting. Most of all, I believe this is one of the best books on British rule in India that I have seen.

"POOR SAP"

Georges de la Fouchardière is a columnist on the French liberal newspaper, *L'Œuvre*. I have been reading that column for years because it is the best personal journalism I know of. Fouchardière is ordinarily satiric and ironic and he can be savagely devastating in discussing some piece of official or clerical stupidity. Forrest Wilson has just translated his first novel, *La Chienne* under the title, "Poor Sap" (Knopf) and I recommend it to you wholeheartedly. It is not the kind of novel I should have expected of Fouchardière. I should have expected something more in the tradition of Anatole France. This is the story of a wistful dunderhead, beaten by life until he is past forty, who had never known love or adventure or a thrill of any kind and is suddenly plunged into a series of dramatic experiences with a common harlot and her sustainer. The book is tragic and it is starkly realistic, but the nimble metaphors and images, the disillusioned wit of Fouchardière prevents it from being drab and gives it a real savor.

"AS I LAY DYING"

William Faulkner's "As I Lay Dying" (Cape-Smith) is a book to make you shudder. Faulkner's war book, "The Sound and the Fury", was one of the best of the war books and is, I believe, a permanent contribution to literature. But in this book he is so preoccupied with pain and misery that to read the novel is a dreadful and torturing experience. At least it was to me. He has done perfectly what he set out to do. His use of the stream of consciousness method of revealing character is done in a masterly fashion. But if you are sensitive to sufferings of others you will find the novel excruciating.

"VAGABONDS"

After the extraordinarily powerful and moving prose epic, "Growth of the Soil", and the poignant story of toil and suffering, "Hunger", Knut Hamsun's new novel, "Vagabonds" (Coward-McCann) comes as a startling surprise. It is a picaresque novel, lusty, filled with gay humor, altogether delightful and entertaining. It is meaty and is as rich in its study of lowly human nature as anything else he has written, but it is also gay and salty. The two chief characters, Edivart and August, are gay knights of the open road, irresponsible and happy who go from one fishing village to another, mingle with the people, making friends with them, seeking excitement and finding it in taverns and in love affairs, drinking bouts and singing feasts. Hamsun handles the theme of love, even when it is animalistic, with greater beauty and sympathy than almost any writer I can recall. There is a liaison in this book which is a love idyll of the most unusual kind. To read this book is to be refreshed by a feeling of the goodness of life.



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South Africa's Native Flowers

(Continued from page 63)

America to cultivate and improve it.

For growing in shady nooks, conservatories, ferneries, or under stages, the *Streptocarpus*, by virtue of its remarkable range of colours, and distinct form, has gained a large number of admirers, especially when used in conjunction with *Selaginella Kraussiana*, a mossy carpet also hailing from the eastern parts of the Union.

With regard to herbaceous borders, South Africa has provided many attractive species in the *Montbretias*, *Kniphofias*, and *Tritomas*, while as a first quality cut flower no plant ranks higher than the *Barberton Daisy* (*Gerbera Jamiesoni*).

In flowering annuals, the country has produced the single and double strains of *Jacobaea*, developed from the *Senecio Elegans* of the sandy flats round Capetown; the *Nemesias* of the Darling sand veld, eminently suitable for bedding-out; the *Namaqualand Daisy*, *Dimorphotheca Aurantiaca*; and the many other species found in the sand veld stretching from Capetown north to South West Africa and Bushmanland. The rich satiny nature of the blooms and the variety of colour have made South African flowering annuals popular with all flower lovers.

Countless miscellaneous plants have enjoyed prolonged popularity with garden cultivators abroad, among these being the *Agathoea Coelestis*, *Charieis Heterophylla*, or *Kaulfussia*, *Diascia Barbera*, and the various types of *Gazanias*. In striking contrast, there are but few foliage plants, although of these none enjoy more universal favour than the date palm, (*Phoenix Reclinata*) or the asparagus fern (*A. Plumosus*), which alone made possible the elegant shower bouquets of the Victorian era.

Coming down to the last decade or so, we find there is a renewal of world interest—keen interest—both in our Western Province bulbs and the annuals of the Sand Flats, or Sand Veld, of our confrères. Quite a number of the annuals that have come under cultivation, or have been re-introduced to cultivation, have received the coveted Award of Merit of the Royal Horticultural Society, London. In the catalogue of one of the leading seedsmen we find three of our annuals occupying the posts of honour, in coloured plates as the leading novelties of the year 1930, namely *Venidium fastuosum*, *Ursineapulchra*, and a *Heliophylla*. In another catalogue of world-wide distribution we find over twenty of our annuals and biennials as novelties and outstanding flowering plants. No mean indication is found here of the decorative value of the Sand Veld flora, as yet scarcely touched, certainly never yet systematically exploited.

The flora mainly consists of bush and reeds in scattered formation, with a great variety of annuals, biennials and perennials of vivid colours and distinct forms, intermixed. The Sand Veld is characterised by an almost entire absence of trees, a fig—*Ficus cordata* and the tall branching *Koker Boom*, *Aloe dichotoma*, being the most frequent, but very local. A noticeable feature in the flowering plants is the colour variation in the same species in the different districts, even in areas in the same district. Indeed, each area seems to have its own colour variety of a species, which in the aggregate equals the colour va-

rieties of florists' strains of cultivated garden flowers. Perhaps the most pronounced districtal character is found in the zoned flowers of Hout Bay, as represented by *Aster elongatus*, *Dimorphotheca pluvialis* var.—, *Ursinea anthemoides*, etc.

To date the most important genera, richest in species of horticultural value, are *Asters*, *Charieis*, *Felicias*, *Venidiums*, *Arctotis*, *Gazanias*, *Ursineas*, *Dimorphothecas* in *Compositae*, and *Nemesias*, *Diascias*, *Manuleas*, *Polycarenas*, *Zaluzianskyas*, etc., of *Scrophulariaceae*. In *Ficoideae* we have *Mesembryanthemums* in a wide range of forms, annuals, and plants of trailing and shrubby habits. Among all the garden annuals there is nothing to compare with *M-criniiflorum*, now *Dorothianthus criniiflorus*, for earliness, freedom of flowering and range of colours. In habit and flowering it most nearly resembles the *Portulacas* of gardens. It is spread over a wide area, and almost every patch is of a distinct shade or colour.

The numerous *Felicias* are all "blues", so much wanted in gardens. The recently introduced species are of a dwarf, compact, free-flowering habit, making them most suitable for edging and borders, or groundwork for spring or summer flowering bulbs. *F-rotundifolia* is an Alpine-like perennial increased readily from cuttings, and calls to mind the smaller *Aubrietias*. Slightly larger in flowers, the *Kalabas Kraal* variety of *Charieis* is the finest blue flowering dwarf annual for bedding in existence. The gorgeous orange and black "Namaqualand Marigold", *Venidium fastuosum*, has already received recognition as a valuable addition. Some species of *Gazanias* are well known, but the rarer species introduce brilliant oranges and crimsons with various coloured zones and barrings. Being perennials, they are readily increased and provide a brilliancy not otherwise obtained, except perhaps in *Dimorphotheca pinnata* and an undetermined species, both not yet established under cultivation.

The *Ursineas* are an extensive genus of annuals and dwarf shrubby plants of considerable merit and distinctiveness. Among the annuals, *U-cakilifolia* and *U-freniculacea* are already meeting with appreciation as free and prolonged flowering plants. A newcomer from the neighbourhood of Springbok introduces the largest flowers of the lot, and in the hands of the hybridist should be the progenitor of a strain of annuals readily securing world-wide repute in every shade of yellows and oranges imaginable.

The genus *Arctotis* contains many dwarf and compact biennials and perennials, as well as subshrubby plants of bushy and trailing habits. In each class the range of colours is astounding. The foliage is dense and striking, mostly deeply sinuate, and in colour ranges from emerald green to silver from a thick felt covering. Under cultivation the development of colour varieties without systematic efforts has been surprising, and places them in the front rank of the world's flowers, whether for bedding out, flower borders, rockeries, or for trailing over banks or dry walls. The shades of whites, yellows, oranges, pinks, port wines, and crimsons are innumerable. The flowers are three

(Continued on page 89)

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South Africa's Native Flowers

(Continued from page 88)

and four inches across, borne singly on stalks twelve to eighteen inches in length, and are produced in the greatest profusion over periods of two to four months. No other genus holds the measure of certainty of results in the hands of a Burbank as does this. Mass production and rigid selection will produce wonders.

The hybrid Nemesias are known far and wide, and have been derived from the many colour varieties around Darling, the improvement under cultivation being compactness and dwarfness. In the Hopefield district veined greys and pinks predominate, and attain a height of two feet six inches, which should provide a giant strain of long-stemmed varieties.

Of the many "Cape Bulbs" introduced to Europe a century ago, the Lachenalias, Sparaxis, Ixias, Gladioli, and Fressias still retain their popularity. The new species, which are continuously turning up in these genera, are distinct and will further extend their usefulness. Of other kinds, the Moraeas, or South African Irises, are numerous and most variable; in size, from a few inches in M-papilionacea to five feet in M-ramosa of the swamps; in colour, mostly whites, yellows, and blues, and in many combinations. The most striking is the "Peacock Moraeas", with large white, blue or orange segments with peacock blue blotches on the base of the large ones.

Of smaller genera, Streptanthera is distinct in colour and the saucer-shaped perianth. S-elegans is beautifully clear white with a yellow-eyed velvet zone. Geissorhizas and Hesperanthas are also remarkable for their colours and their beautiful combinations, the most distinct being the new Metelerkampia with its transparent chartreuse-green and chocolate colours. Another genus of small free flowering bulbs is the Romuleas, somewhat similar to the Zephyranthes of the Western Hemisphere, but with a much wider range of colours in the different species.

There are very many other genera, too numerous to catalogue here, of distinct and striking forms and colours in a flora noted for its bulbous plants, quite of number are singularly enough aquatics or semi-aquatics.

It must suffice to ignore the many species of Gladiolus not yet under cultivation, and mention the Watsonias. Up to the last decade they were best known by the Western species, and received little favour owing to their dingy colours. Since that time the species have been about doubled, and strangely enough are a distinct type, being mostly evergreen, with graceful spikes of handsome flowers of brilliant and rich colours. In range of colours they approximate the Sweet Peas, being numerous in whites, pinks, salmons, scarlets, oranges, mauves, purples, etc. They are streamside plants, and have not a decided resting period, but are in foliage all the year round with a quiescent period during the winter. Of such is the beauty and utility of this type that it will most certainly, and quickly, rival the popularity of that cosmopolitan South African, the Gladiolus.

EDITOR'S NOTE: This is the eleventh of a series of practical garden articles. The February issue will carry an article on "Vines" by Prof. Hugh Findlay.



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Table Laces & Linens

(Continued from page 48)



The appeal of an old fireside made gracious by the quaint group of furniture and accessories by Leavens.

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Louis XV design is a perfect reproduction of lace only permitted to be worn by royalty, archbishops and cardinals. Only four of these beautiful flounces are still in existence, one in the Victoria and Albert Museum, one in the Vatican, one lent for a time to the Metropolitan Museum and the cardinal's flounce in the Museum at Antwerp from which this luncheon set was copied. Entirely new in shape is a Point de Venise runner set, with central hexagonal panel, twelve hexagonal plate mats and twelve triangular doilies, which fill the spaces between the mats and may be used for drinking-glasses or finger-bowls. The spirited designs are Medieval hunting scenes, huntsmen with horns and spears, dogs in leash, wild boar, deer and stags, and falcons soaring overhead.

Intended for use on the dining table between meals is a runner of fine Point de Venise with inserts of Flanders lace; at one end is depicted the Cathedral of Milan, at the other, the Cathedral at Rheims. In each corner of another splendid Venise runner are figures reproducing Watteau paintings with inserts and sprays of finest rose point, for no lace seems too magnificent for use in the modern home. Finger-bowl doilies are of finest Binche, Milan, Point de Venise, Point de France, Point de Paris, costly Rose Point, Flanders, or Duchesse lace; of sheer organdy or finest linen edged with these laces, or finished with Appenzell embroidery.

The Barcelona Exposition gave new interest to the beautiful Spanish round thread hand-loomed table linens embellished with the difficult fil-tiré and exquisite embroidery for which Majorca in the Balearic Islands is justly famous. A creamy white dinner cloth of this linen is ornamented with a wide band of Majorcan fil-tiré interspersed with graceful sprays of embroidery, clusters of grapes and vines which surround the plain oblong central panel and adorn each corner. Illustrated is a tea cloth of very fine oyster-white Spanish linen with an elaborate design of wild roses and leaves in exquisite fil-tiré. Very effective also are the buffet scarfs, tray covers, runner sets and doilies in closely patterned, deep écreu Spanish file. Two wide bands of "Tom-bolo", a lace new to many, are inserted in a dinner cloth of Italian church linen, which is further ornamented with the exquisitely fine embroidery for which Leghorn is famous.

This house has the exclusive sale of the tea cloths, doilies, and luncheon sets, with central panel, mats and napkins embroidered in gaily colored silks, on sheer, écreu hand-spun linen, by the daughter of the Pitti Palace curator. These are used with Italian pottery, or services of clear or colored glass. New also are the dinner cloths of Irish linen, with central oblong band and wide border of linen Point de Venise copied in China from an Italian original. Luncheon and dinner cloths of natural écreu linen in a fine basket weave are double hemstitched in four-inch squares and have central oblong panels and deep borders of finest shadow file, their color making them especially suitable to use with table services of pewter.

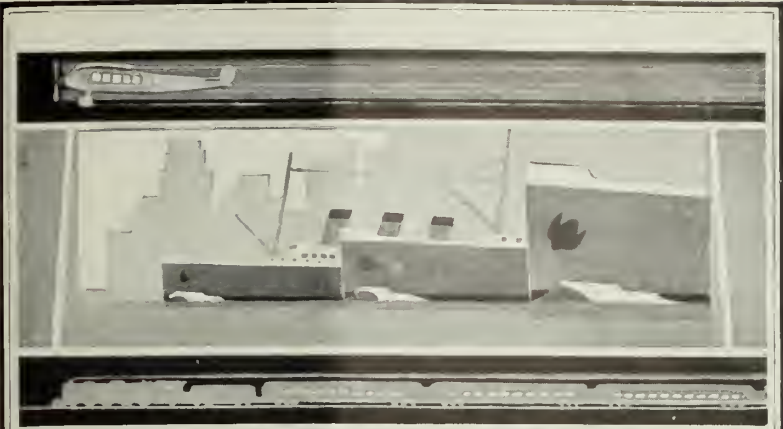
One "specialist" in table linens insists that no color is too vivid for use on breakfast tables and shows

table runners and plate mats of brick-red linen, with all-over eyelet embroidery and hems in clear white. This startling creation he calls "Victorian petticoat." He also sponsors blue, approaching cobalt, orange, gold and vivid green, as well as the delicate "Provençal Prints" on napkins and doilies. But breakfast over, the most delicate colors appear in luncheon and dinner cloths. "Mer de Glace", a damask with a silk effect and satin texture, with permanent mirror smoothness, is shown in such lovely shades as almond-blossom pink, ivoire, Caribbean, a tender tone of apple-green and Maréchal Neil, like the petals of that lovely rose. This authority tells us that in Southern California and Florida, the trend is toward heavier laces, Spanish file and Point d'Arabe.

Fishermen of northwestern Spain pass their spare moments in "fil-eting", and some one happening upon a colony of these expert net makers taught them to work Incas motifs and Aztec plaisanteries into sheer nets, converting them into table cloths, napkins, tray covers and doilies, and the striking color effects are produced by simply filling in the spaces right and left of the diagonal lines of the designs, with vivid greens and golds. In contrast to these arresting patterns is a luncheon set of scarf and doilies in sheer écreu tulle embroidered with typically Second Empire motifs in faintest pastel colors.

In Irish and Scottish linen damask, the pure white linen cloth relieved by its shadow woven design is much favored for formal occasions. Aside from white, the season's tendency is toward ivory, pale gold, cream and pale green. Numberless new patterns are shown in these beautiful damasks, and an especially lovely design is the graceful "Acanthus Scroll", combined with the smaller laurel border. Another equally effective pattern appears on a banquet cloth of linen damask, which has a wide circular central band ornamented with huge drooping sprays of carnations which fall over the edge of the table. The bold filigree design in the center of a damask luncheon cloth, with its border of opening roses, seems made to order for a particularly lovely pattern in Wedgwood porcelain which has an encrusted filigree border. Other linen damask cloths show wide central panels of peach, green and black, upon ivory backgrounds. Appliqués of white linen on tea cloths in pastel shades of blue and pink are new in these Irish linens. To satisfy the vogue for the Provençal, new damasks have appeared, which simulate rough peasant weaves by means of pen stripes, but these are only suitable for the breakfast table or most informal luncheons.

Inexpensive, but most effective is a dinner cloth of creamy "church" linen, its plain central panel surrounded by a five-inch band of Spanish file and further ornamented with innumerable motifs of San Sepulchro lace. The cloth is bordered with a seven-inch band of Spanish file, with tassels at the corners and matching napkins from a dozen to eighteen are obtainable according to the size of the cloth. Breakfast tray covers with two napkins in fine linen have narrow hemstitched hems edged with Point de Venise, and medallions of the same lace decorate each corner.



Trans-Atlantic Sailings—January

Sailing dates and departure time subject to change and confirmation when securing reservations.

EASTBOUND FROM NEW YORK

Date	Day	Hour	Steamer	DESTINATION: Via
Jan. 3	Sat.	noon	Cleveland	BREMEN: Cobh, Cherbourg
" 3	Sat.	11 a.m.	De Grasse	HAVRE: Plymouth
" 3	Sat.	5 p.m.	Mauretania	SOUTHAMPTON: Cherbourg
" 3	Sat.	noon	Ansonia	LONDON: Plymouth, Havre
" 3	Sat.	11.30 a.m.	Cedric	LIVERPOOL: Halifax, Cobh
" 3	Sat.		Antonio Lopez	BARCELONA: Cadiz
" 4	Sun.		Bremen	BREMEN: Cherbourg, Southampton
" 5	Mon.	noon	California	GLASGOW: Belfast
" 6	Tues.	10.15 a.m.	C. Grande	GENOA: Gib., Nap.
" 6	Tues.	11 a.m.	New Amsterdam	ROTTERDAM: Plymouth, Boulogne
" 6	Tues.	11 a.m.	Oscar II.	COPENHAGEN: Christ., Oslo, Hal.
" 8	Thur.	4 p.m.	Amer. Shipper	LONDON
" 8	Thur.	12.01 a.m.	Deutschland	HAMBURG: Cherb., South
" 9	Fri.	11 a.m.	Lafayette	HAVRE: Plymouth
" 10	Sat.	11 a.m.	America	HAMBURG: Plymouth, Cherbourg
" 10	Sat.	noon	Majestic	SOUTHAMPTON: Cherbourg
" 10	Sat.	3 p.m.	Minnekahda	LONDON: Plymouth, Boulogne
" 10	Sat.	10.15 a.m.	Saturni	TRIESTE: Cannes, Nap., Patras
" 10	Sat.	11 a.m.	Andania	LIVERPOOL: Cobh
" 13	Tues.		Europa	BREMEN: Cherbourg, Southampton
" 13	Tues.		Buenos Aires	BARCELONA: Cadiz
" 14	Wed.	1.30 p.m.	Leviathan	SOUTHAMPTON: Cherbourg
" 15	Thur.	4 p.m.	Amer. Trad'r	LONDON
" 15	Thur.	2.30 p.m.	Stuttgart	BREMEN: Cobh, Cherbourg
" 15	Thur.	10.15 a.m.	Augustus	GENOA: Gib., Alg., Pal., Nap., Vill.
" 16	Fri.		Paris	HAVRE: Plymouth
" 16	Fri.	noon	St. Louis	HAMBURG: Cobh, Cherbourg
" 17	Sat.	11 a.m.	Pres. Harding	HAMBURG: Cobh, Ply., Cherb.
" 17	Sat.	noon	Cameronia	GLASGOW: Londonderry
" 17	Sat.	noon	Aquitania	SOUTHAMPTON: Cherbourg
" 17	Sat.	11 a.m.	Lancastria	LIVERPOOL: Boston, Cobh
" 17	Sat.	11 a.m.	Minnewaska	LONDON: Halifax, Cherbourg
" 17	Sat.	11 a.m.	Gripsholm	GOTHENBURG
" 17	Sat.	noon	Bergensfjord	OSLO: Bergen, Stravanger, Krist.
" 19	Mon.		Cristobal Colon	BILBAO: Vigo, Cor., Gijon, Sant.
" 21	Wed.	11 a.m.	Geo. Washington	HAMBURG: Plymouth, Cherbourg
" 22	Thur.	4 p.m.	Amer. Farmer	LONDON
" 22	Thur.		Bremen	BREMEN: Cherbourg, Southampton
" 22	Thur.	12.01 a.m.	Albert Ballin	HAMBURG: Cherbourg, Southampton
" 23	Fri.	5 p.m.	Pennland	ANTWERP: Plymouth, Cherbourg
" 24	Sat.	noon	Ascania	LONDON: Plymouth, Havre
" 24	Sat.	10.15 a.m.	C. Biancamano	GENOA: Gib., Naples
" 24	Sat.	11.30 a.m.	Baltic	LIVERPOOL: Halifax, Cobh
" 24	Sat.	11 a.m.	United States	COPENHAGEN: Christ., Oslo
" 24	Sat.	5 p.m.	Excalibur	ALEXANDRIA: Mars., Nap., Jaffa., Haifa, Beirut
" 27	Tues.	11 a.m.	Rochambeau	HAVRE: Vigo
" 28	Wed.	11 a.m.	Amer. Merchant	HAMBURG: Plymouth, Cherbourg
" 29	Thur.	4 p.m.	Amer. Banker	LONDON
" 30	Fri.	noon	Milwaukee	HAMBURG: Galway, Cherbourg
" 30	Fri.	5 p.m.	Majestic	SOUTHAMPTON: Cherbourg
" 30	Fri.		Europa	BREMEN: Cherbourg, Southampton
" 30	Fri.	3 p.m.	Pulaski	DANZIG: Copenhagen
" 31	Sat.	11 a.m.	Drottningholm	GOTHENBURG
" 31	Sat.	noon	Ansonia	LONDON: Plymouth, Havre
" 31	Sat.	noon	California	GLASGOW: Belfast
" 31	Sat.	11 a.m.	Minnetonka	LONDON: Halifax, Cherbourg
" 31	Sat.	11 a.m.	Hellig Olav	COPENHAGEN: Hal., Christ., Oslo

EASTBOUND SAILINGS FROM CANADA

Date	Steamer	From	DESTINATION
Jan. 2	Duchess of York	St. John, N. B.	Liverpool
" 9	Minnedosa	St. John, N. B.	Glasgow, Liverpool
" 16	Montclare	St. John, N. B.	Glasgow, Belfast, Liverpool
" 23	Montcalm	St. John, N. B.	Glasgow, Belfast, Liverpool
" 30	Duchess of York	St. John, N. B.	Glasgow, Belfast, Liverpool



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The Golden Shores of Italy

(Continued from page 61)

wintering abroad for their health.

In a previous issue of this magazine we described some of the all-year charm of Capri, an island in the Gulf of Naples, about eleven miles in circumference, mountainous and rugged, yet of luxuriant floral, fruit and vegetable growth. Many distinguished English and American authors have become more or less permanent residents of the island. At Marina Piccola, a beach completely sheltered from the north winds, the winter climate is particularly balmy and invigorating. To any one desiring to disappear for a year to recover those forces so frequently dissipated in a raucous civilization, we heartily recommend the charming retreats of picturesque Capri.

Even so slight a reference to the leading Italian shore resorts should not omit mention of beautiful Sorrento, gloriously sitting on its high rock plateau, calmly gazing upon the Neapolitan bay. Sorrento possesses an interesting museum of antiquities.

Finally, we bow again to the

beauty, inspiring view, ancient Greek ruins and altogether delightful climate of Taormina, on the eastern coast of Sicily, below Messina, the world's greatest lemon orchard, and Reggio on the big toe of the Italian boot. Taormina, very popular with veteran European ramblers for health and pleasure, is a lovely old place of many cultural monuments of the past besides its far-famed Teatro Greco on the hill-top east of the town. Then, too, Taormina looks constantly at Mount Etna's active snow-capped peak, a gleaming white pile in a field of azure blue.

"This, then, is where beauty gilds
The Dawn, the Noon, the Night,
And paints her days
With glamour and romance!"

Italy-by-the-sea is a region of endless variety and charm. It has modernized its great hotels and invested them with many indoor luxuries and outdoor sports and adventures. Its resorts are gay and animated or calm and restful—as you like. And Americans enjoy them, year after year.

The Amateur Gardener

(Continued from page 78)

will not molest trees which have been treated in this manner.

BULBS brought indoors in their forcing pots should not be subjected to a high temperature suddenly. It is better to bring the cold pots into a rather cool room for a day or two, and then gradually into the full heat of the house. Be sure that there is plenty of fresh air in the room where they are kept. When the plants begin to bloom, flowers will last much longer if they can be kept rather cool. Placing them at a low temperature at night extends the blooming period.

RED SPIDERS are one of the worst of the pests which attack house plants. These tiny insects usually keep themselves surrounded with a fine web, which makes it difficult to attack them with the usual fumes and solutions used for combating insect pests. If but a few spiders appear on the foliage, they may be knocked off by placing the plant on its side and turning on the under side of the leaves a needle spray of clear water. For a severe attack immerse the plant half a minute in a tub of water of 120° F. Most hardy plants will live through this treatment, but few can withstand an attack of red spiders.

EVERGREEN HEDGES are apt to be badly damaged by the weight of a heavy snowfall, especially if the top of the hedge is flat so that it will hold a thick layer of snow. It is safest to remove the snow and avoid breakage of the smaller limbs.



Spotted coral root, a wild orchid which bears purple and white blossoms on its magenta stem. It grows in the woods from New England to Oregon. From Morris and Eames interesting new book, "Our Wild Orchids" (Scribner's)

VINES indoors are perhaps the most attractive of house plants, for they are unobtrusive and graceful, and can be adapted easily to the decorative plan of a room. Yet there are few varieties which are really adapted to indoor culture. The Wandering Jew is perhaps the simplest vine for the amateur to grow. It is easily propagated from slips, and will grow in either water or soil. Periwinkle (Vinca major) grows rapidly, but is a little

more difficult to keep in good condition. Stems buried in soil will grow into new plants, which can be detached from the parent plant in 6 or 8 weeks. Both Wandering Jew and Periwinkle should be pinched back occasionally to make the plant branch out instead of becoming "sprawly". English Ivy will thrive even without sun, but grows faster in sunshine. It does better when it climbs than when it droops over the edge of a pot. Ivy can also be grown in water and is very attractive in the hanging "witch" globes which have recently come back on the market. Kenilworth ivy, round leafed, is less well known, but so pretty it deserves more attention. It has a little white blossom.

LILY-OF-THE-VALLEY pips can be forced easily where a temperature of 75° or 80° can be kept constant for a week or so. Started pips may be purchased to secure earlier blooms.

SOAK THE ROOTS of rhododendrons with water at each thaw if moisture is scanty in your locality.

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You will stand with awe at the tomb of Rhodes, on a granite hill of the Matopos, as you ponder the colossal dreams of the empire builder. Zimbabwe—supposed source of Solomon's gold—will recall the fascinating tales of Rider Haggard. And you may span the centuries with curious speculation on Africa's early cave dwellers as you examine the rock paintings of ancient Bushmen.



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Louis Fifteenth Chairs and Sofas

(Continued from page 51)

knowledge of what should constitute beauty within a home.

Like all French rooms of importance, it was fairly long and the width was narrow in comparison to the length, the ceiling being somewhat higher than is found in the average modern home. At one end there was a marble mantel-piece with simple moldings in the form of a double cyma curve and carved scroll work at the joint where the curves met as a depressed arch while above the mantel there was a tall mirror in a plain walnut frame. The fact that we can remember that the mantel-shelf held three ornaments—a gilt ormolu clock about twelve inches tall and a *bleu de roi* Sèvres vase at each end—is sufficient to show how much we were impressed by that old-world drawing-room.

A Louis XV sofa or, to use the usual name *settee*, with a high back in place of the longer piece of furniture for reclining, was against the wall on either side of the chimney-piece; and as one was covered in petit-point and the other in Aubusson tapestry, the color value combined with that of the wall tapestries was one of remarkable beauty. Here was a setting for which the background was paneled woodwork, varied by the centering fireplace and tall mirror, with the warm shades of the furniture blending with, yet exhibiting a pleasant difference to, the rich tones of the fabrics.

Most of the chairs, of which there were possibly ten or more, in the room we speak of, were of the *fauteuil* or open arm type with padded backs covered in silk needlework, the back of each showing a different panel depicting scenes and figures while the seats were also in needlework but the subjects restricted to floral patterns in keeping with the wide borders of the back panels.

Another piece of furniture with which we became acquainted at that time was an especially comfortable *chaise longue* consisting of a large and a small *bergère* and a wide center stool with a deep cushioned top. Composite sofas of the *chaise longue* style are one of the most convenient among the many which date from the days of Louis XV. One of the *bergères* with the cushioned stool or taboret, as it is often called, serves as a comfortable lounging chair with a support for the legs, and by placing the other *bergère* at the opposite side of the stool, a perfect sofa for reclining results; in fact the three pieces together are equally suitable as a single bed. Then by removing the deep cushion from the top of the stool, this section can be used as a low table for a tea or coffee tray in front of a fire, hence the name taboret.

Any interior treated as the one described might convey the impression that Louis XV sofas and chairs are adaptable only for larger rooms but this is not the case. It is possible to successfully use this style of furniture even in the by no means always commodious city apartments, and with considerable advantage, because no room calls more insistently for color with woodwork than many of those self-same apartments from which the sunshine is cut off by the towering structures nearby.

Many a dainty apartment interior has been evolved around a *chaise*

longue or a smaller sofa and perhaps two *fauteuils* each of which is covered in a rich silk brocade, a pictorial tapestry, petit-point or one of the several other appropriate fabrics. The three sections of the *chaise longue* can be assembled to form a sofa or placed separately in different parts of the room where they are seemingly unassociated. The *bergères* have a further value in that the outside of the back is also covered with material, consequently the decorative qualities are the same in whatever position they happen to be.

One style of Louis XV chair, distinct from any so far referred to, has a cane back and seat with a loose cushion. These are intended for use with a writing desk or with a dressing table, and at the present time one is often found in a smaller room with one of the lighter types of walnut desks, the chair cushion being covered in red leather or other bright color.

In view of the wide range of shades used by the French weavers as ground colors for the decorative designs of the tapestries, Louis XV chairs and sofas are obtainable covered in tones appropriate to almost any scheme of decoration. Figure subjects and the interesting fable panels are frequently on a deep rich red; other patterns such as the floral bouquets in natural colors will be on grey; landscapes with arabesques are more often on a cream, the landscapes occasionally being replaced by flowers in vases as the center panel.

Like variation appears with the ground colors of the petit-point, the more ambitious panels of which show landscapes, buildings, figures and flowers in varicolored silk combined with gold and silver threads. Where a set of chairs are covered in petit-point, there will be an association of tones, but the actual pattern of the needlework will be varied with each chair.

Most of the frames of the sofas and chairs are carved to some extent, but this is generally restricted to foliated scroll work on the shoulders of the back and on the knees of the cabriole legs. Other restrained carving takes the form of an ornament at the crest of the back and in the center front of the seat frame, but, as a rule, the craftsman relied and relied successfully upon the use of undulating curves continuing in unbroken line with the entire woodwork.

One prevalent feature at this period was the scroll or "fiddle-head" terminal foot with the graceful cabriole leg; many of the chairs are fitted with casters to allow their being more easily moved, but in this day and age the tendency is to remove the casters because most of us object to a seat that is inclined to "perambulate," a weakness which a chair on casters is apt to develop. One point of interest with the "fiddle-head" shape is that it also appears at the joint of the padded elbow-rests with the support; the support, if shorter, is actually of the same shape as the cabriole legs, the difference being that the shape is inverted. This ingenious adaptation of the same curve above and below the seat frame is but one of the many uses it was put to by the French *ébénistes* in fashioning the sofas and chairs of the Louis XV period.



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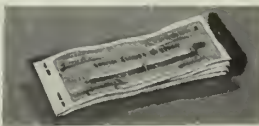
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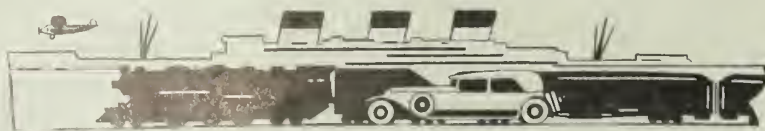


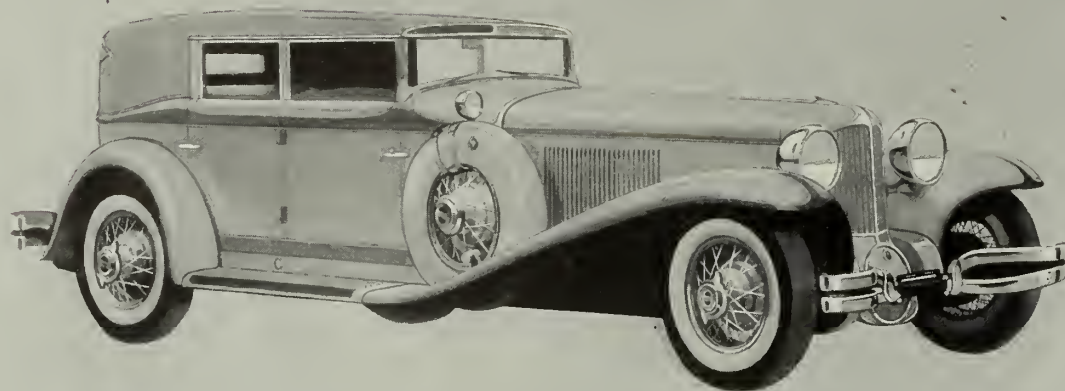
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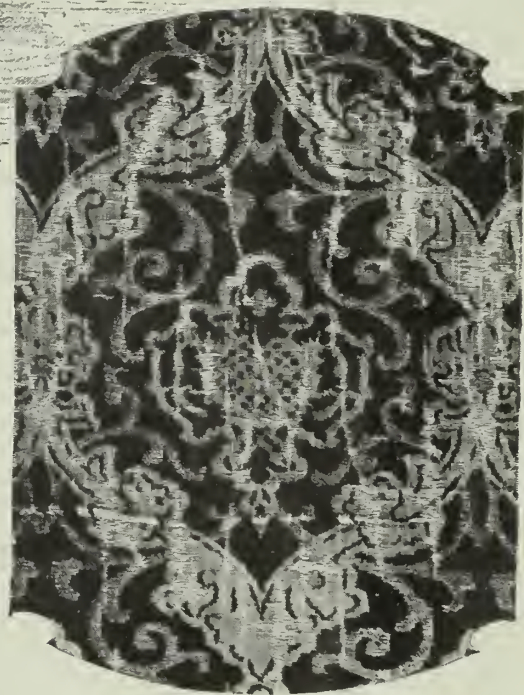
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20% more people bought Davey Tree Surgery Service in 1930 than in the previous year

In 1929 Davey Tree Surgeons served 22,368 clients, and in 1930 they served 26,848—in the far-flung territory from Boston to beyond Kansas City, between Montreal, Toronto and the Gulf.

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It is the business of Davey Tree Surgeons to save trees when they can be saved. They are a unique group of men—more than 1000 of them—carefully selected for fitness, all Davey-trained and supervised and disciplined, educated scientifically in the Davey Institute of Tree Surgery, the only school of its kind in the world.

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There are many border-line cases where there is a reasonable question about the chances of saving certain trees. Davey standards require that only first-aid treatment be given in an effort to build up

the vitality in such cases, before a larger investment is made.

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You can trust Davey Tree Surgeons. They follow definite rules of professional procedure and are held to it by regular supervision and strict organization discipline.

Branch offices maintained in the larger cities and permanent representatives in many other places. Write or wire Main Office at Kent, Ohio, or the nearest branch office, for a free examination of your priceless trees without obligation on your part.

Tune in Davey Tree Surgery Hour

Every Sunday afternoon, 5 to 6 Eastern time; 4 to 5 Central time; over the Red Network National Broadcasting Company. Featuring the old-time songs that everyone knows and loves. Listen to Chandler Goldthwaite on the Skinner Residence Organ.

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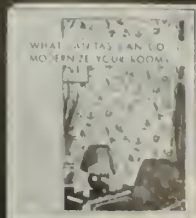
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WALL COVERING



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In the Salons of A Brunovan, Inc.

*For the Home
of Today*

IN an interesting article on French XVIIIth Century Furniture in the Times Magazine, Walter Rendell Storey says, "Today such furniture is particularly appropriate for the modern apartment with its space limitations, and even in the home of ample area, its intimate quality is an asset."



Yet while smallness of scale is a desirable quality, the beauty and sophistication which characterize French XVIIIth Century furniture are even more important from the standpoint of appropriate decoration. Today our homes are livable; our rooms are reasonably sized; we desire comfort. From XVIIIth Century France we have inherited a style of furniture design which meets perfectly the present day needs of good taste and comfort. In Brunovan's salons may be seen the finest collection of authenticated XVIIIth Century French reproductions—reproductions created by French craftsmen who still labor in the old guild spirit. Perfectly appointed interiors have been created to enable one to visualize these fine French reproductions in terms of one's own home. Thru your decorator, dealer or architect you are invited to inspect these lovely French XVIIIth Century settings.

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NEW YORK

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Antiques and Reproductions of French XVIIIth Century Furniture

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From the Antique Galleries and Smart Shops

By ELIZABETH LOUNSBERY

STICK reed, bamboo and iron furniture with accessories for the garden, pent house and terrace are featured by Potash-Marl, Inc. in their galleries, far above the roof tops. Here, in an appropriate setting on an outside terrace are to be seen any number of decorative things for life out-of-doors. Among them, stone pagodas and Buddhas, suitable for a Japanese garden, and effective groupings of water lilies and tulips, in lead. There are also Italian oil jars, and fountain figures, in green bronze.

In the studio are distinctive tile top tables, quite different from the usual types—two, with Persian plaque tops in gold leaf patterns. Another shows a large square tile top in Japanese motifs, of French origin. A low tea table with a curved top is composed of Rakka tiles, most intriguing, on a verde green wrought iron base. The building and equipping of roof gardens and city back yards represent other facilities of these studios.

OLD English furniture and silver and crystal, acquired from English manor houses to find an equally sympathetic setting in the American home of good taste, represent the delightful manner of an actual



Spanish pottery bird bath and lead fountain ornaments. Wrought iron plant stand with green pottery pots. Courtesy Potash-Marl, Inc., 509 Mad. Ave., N.Y.C.

home setting, still expressing their old world charm.

Here, one may find, for instance, a remarkable Heppelwhite serpentine front mahogany sideboard, in perfect condition, denoting the loving care of its original owner,

with a pair of Adam knife urns with ram's head carving. A remarkable Chippendale pedestal desk contains six covered compartments, inlaid with letters of the alphabet upon each cover, as a key to correspondence or possible rents collected from tenants.

Several very beautiful and original Chippendale and Adam mirrors are also shown and an unusual collection of old English china and Sheffield. A

William and Mary lacquer cabinet with a gilded base by David Marot is also of outstanding interest.

ORNAMENTAL bronzes of museum distinction and of sizes appropriate for the house and garden are featured by the Gorham Foundries. They are moderately priced and have added interest in their choice of finish, such as antique blue, green, rust, silver or brown, in various tones. These have met with popular favor in the general trend for color, in their adaptation to desk appointments, paper weights, book ends and flower holders.

One of the latest renditions shows a table decoration consist-



Sheraton bow front sideboard with Georgian silver urn, coffee pots, gravy tureens and butter shells. Antique Irish silver bowl. Courtesy Old English Galleries, 131 E. 57th St., N. Y. C.



Bronze Scotty book-ends, height 8", by Marguerite Kirmse. Courtesy Gorham Foundries, 576 Fifth Ave., N. Y. C.



DECORATIONS OF DISTINCTION



Mahogany Chippendale hanging bookshelves. Oriental Lowestoft bowls. Courtesy Lans, 554 Mad. Ave., N. Y. C.

ing of a crystal bowl supported by three bronze seals. The four accompanying candlesticks represent athletic female figures holding the candle sockets. The Scotty bookends, by Marguerite Kirmse, show not only the sculptor's intimate knowledge of her subject but the possibility of bronze as a medium. Among the smaller fountains are those suitable for sky gardens, pent-houses and conservatories, and for the actual garden, larger fountains and sundials.

ANTIQUE furniture and reproductions with an exceptional collection of English glass represent an interesting stock at Lans' Madison Avenue shop.

Deep colorings, such as hunter's green, characterize many of the complete dinner services as in that of four dozen pieces, including fingerbowls, with feather and grape etching. Another set is in deep, glowing Bristol blue. A silver resist lustre pitcher, remarkable for its beauty and size; Oriental Lowestoft bowls and old crystal decanters are other representative pieces.

In the furniture of outstanding interest is a Chippendale secretary with mirror doors framed in gesso gilt, and another, Queen Anne secretary of yew wood. A pair of mahogany Chippendale lamp tables, recently acquired, are also much to be admired for their delicacy of outline, likewise a pair of Heppelwhite armchairs, done in red damask. Among the ornamental accessories is a fine pair of

Waterford candlesticks with a three sided decorated porcelain base, mounted in gilt bronze.

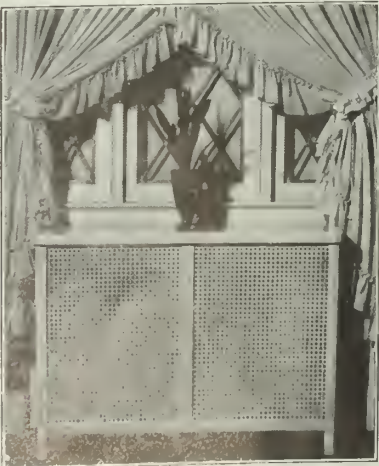
MODERNISTIC furniture and mirrors designed by Walter J. Treitel of the firm of Salmon-Treitel, Inc. offer a wide selection to the decorators. Combining comfort with modern construction has been the endeavor of these manufacturers in their upholstered furniture, such as in the armchair illustrated, and in the side chairs with polished aluminum frames.

A folding "dinette" and black bakelite top bridge table with a polished nickel base is another example, offering great convenience, in a small room. Among the mirrors are included various types such as the round mirror, illustrated, half bound with tubing. Others show distinctive bevels—some with rounded edges and with copper and brass applied decorative conventional flower motifs.



Polished nickel armchair covered in henna linen and silk fabric. Removable glass tray-top table, and mirror bound in brush chrome tubing—very modern. Courtesy Salmon-Treitel, Inc., 166 Lexington Avenue, N. Y. C.

many practical benefits. By their means, for instance, heat is distributed equally throughout a room and the temperature regu-



Radiator cabinet available in any finish or size with humidifying pan—New "Wiscane" grille. Courtesy Tuttle & Bailey, 441 Lex. Ave., N. Y. C.

RADIATOR cabinets which contribute greatly to the appearance of a room are manufactured by Tuttle & Bailey to correspond with any type of decoration or to match the woodwork or painted trim.

While these cabinets may be considered as decorative furniture they also have



Entrance to Mr. Adolph Lewisohn's Private Gallery.

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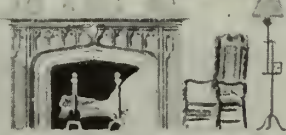
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Such geniuses as Sheraton and Chippendale used the eternal principles of good design. Today's masters of design and decoration adapt the same principles to contemporary life. As architects we will be glad to study a room for you and show you what can be done to impart to it a modern expression. Perhaps a few simple changes will create a new and beautiful effect.

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DECORATIONS OF DISTINCTION



A fine old Carrara Marble Italian Mantel

ONE of a great many beautiful period mantels. Rare old Antiques, exquisite reproductions, in all colors. Colonial pine mantels, original Colonial doorways, bronze and iron grille entrance doors, old Hobb grates, Franklin stove, period andirons, etc.

De Olde Mantel Shoppe
(Southard Company Est. 50 years)
251-253 East 33rd St. New York City



Italian Renaissance mantel finished to correspond with woodwork. Wrought iron andirons. Courtesy Henry Miles & Sons, 2073 Fulton St., Brooklyn, N. Y.

lated by an adjustable hinged top. Cleanliness is likewise promoted and health conserved by the moisture supplied from a humidifying pan within the cabinet. By this same provision, furniture, books and woodwork are prevented from cracking and drying out. These cabinets further offer usable space such as a window seat or a convenient console shelf.

MANTELS and everything for the fireplace are provided by Henry Miles & Sons, as well as tiling for household use.

As a special feature of this stock the portable mantels show exceptional variety, at moderate prices. These are made to simulate marble, stained to resemble grained wood or painted, as in the Colonial types. Equipped with electric grates or log fires they are both practical and decorative for the room without a chimney, as is so often the case in the newer apartments.

The building of fire places and the proper construction of chimneys is also undertaken by this firm. In their tiling work, tiles in any desired coloring are supplied for bathroom or kitchen walls and for the sun room or general use, unique in texture and of unusual wearing qualities.



Old English mahogany chess and backgammon table and original brass folding candle holders. Courtesy Thonet Bros., Inc., 33 E. 47th St., N. Y. C.

CLOSETS for the modern house, expressing the final word in beauty and comfort are installed by Aguilar Tailored Closets. Each tailored, in the truest sense of the word, and no two alike, are the closets for a woman's wardrobe providing compartments for shoes, hats and lingerie and hanging space for clothing.

For the man of the house there is another type with its built-in "chifforobe" with a panel mirror above and electric lights at either side, that becomes a convenient dressing room. The coat or foyer closet also is conveniently planned and, to economize space in a small room, closets built in behind paneled walls, which also are made to conceal the radio and a desk. The serving bar, so adept at fitting into even the smallest closet, is also cleverly made to fit into small space.



Woman's closet equipped with all conveniences and dust proof doors. Courtesy Aguilar Tailored Closets, 572 Park Ave., N. Y. C.



"Hunting Boy," Flemish School, 17th Century

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ONE HUNDRED ONE PARK AVENUE • NEW YORK

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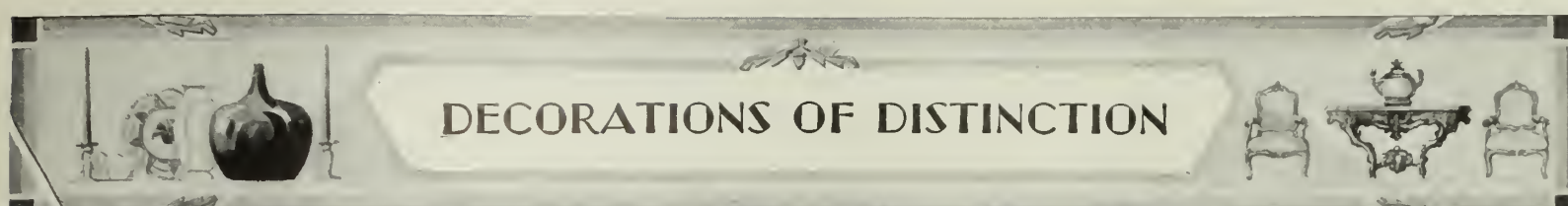
THE PORTABLE OASIS—suitable for penthouse, beach, terrace or the small room. Price \$195.00 including stools which fit inside when closed. Natural wicker decorated in contrasting colors, or colored to suit interior of room.

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ENGLISH furniture of the 18th Century forms a notable group at Thonet Bros., Inc. This has been selected and bought without refinishing or reconstruction and is to be found with its original patina, as beautiful as ever.

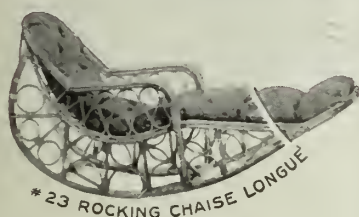
Mahogany pedestal dining tables are shown in several types—one being of unusual size and having a center section with folding leaves to which rounded consoles are attached at each end. Another, equally impressive, is a Charles II gate-leg of quartered white oak, of similarly generous proportions.

Small and ever useful tables are likewise to be had in number, as well as gaming tables, now in popular demand, such as that illustrated. In Italian furniture, desirable pieces for the dining room are included and chairs for occasional use. The over-stuffed furniture is also to be recommended, here, for the excellence of its workmanship and adherence to period outlines.



DECORATIONS OF DISTINCTION

SUN PARLOR, YACHT, TERRACE AND GARDEN FURNITURE



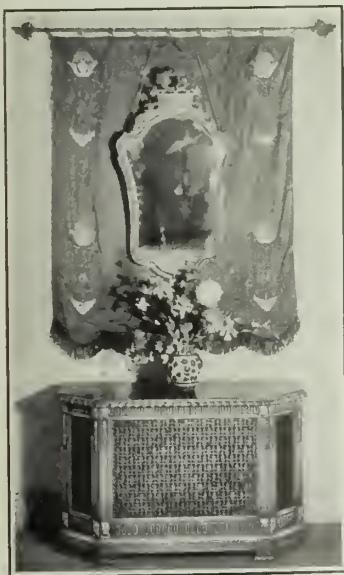
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individually designed Artercraft period enclosures. Each is custom-built of wood, like fine furniture—to fit the radiator and the wall around it. Yet, these Artercraft enclosures cost no more than stock models. Send for illustrated catalog—free upon request.

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CLOCKS for all uses, in which the new electric timekeepers approach as accurate timing as closely as is scientifically possible, are manufactured by the New Haven Clock Company—Westinghouse Electric and Manufacturing Co., in a variety of types.

Popular in its demand is first to be mentioned the electric "Art-alarm" that differs from the old-style alarm clock, noticeably. This never has to be wound as a small motor within the clock insures long years of faithful timetelling.

Mahogany mantel clocks and banjo clocks with decorated panels are also available, equipped with the automatic control. Wall clocks with numerals easy to read at a distance are also to be had. Among these is the electric kitchen clock in a choice of five pastel shades to harmonize with a definite color scheme.

RATTAN and the stick reed furniture manufactured by the



Electric mahogany mantel clock, height 14". Colonial type. Courtesy New Haven Clock Co., and Westinghouse Electric & Mfg. Co., New Haven, Conn.

American houses and abroad, have been assembled at Ye Olde Mantel Shoppe of the C. H. Southard Company. These include graceful examples of the Louis XVth and XVIth periods, in the soft toned

marbles so characteristically French. Early American black and gold marble mantels, as well, are here, some with columns, so much sought, today.

There are also many fine types of Victorian marble mantels with figures, flower and fruit motifs, for those who prefer the elaborate carvings of these times. The hand-carved wooden French mantels, with their graceful flower swags, suggestive of Marie Antoinette's influence, offer another choice as do the old time mantels so desirable for an early American room. Original old doorways, complete with their sidelights and transoms are also available.

LIGHTING fixtures in period or original designs, or made to special order, are supplied by Dale, suitable for any residential use. In their side brackets, those illustrated, among the latest designs, supplement overheads, carrying out the same



Adam marble mantel with hob grate. Courtesy Ye Olde Mantel Shoppe—C. H. Southard & Co., 251 E. 33rd St., N. Y. C.

MANTELS in stone, marble and also wood, obtained from old



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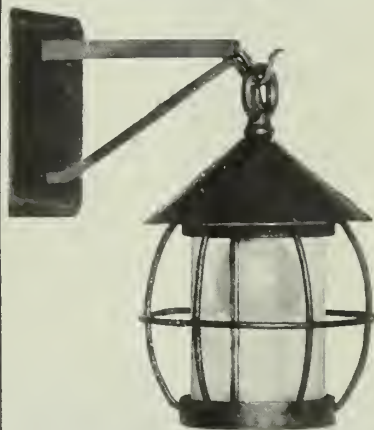
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Old English candlesticks and
an ap. Bristol bottle

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ANTIQUE ENGLISH CHINA
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ORIENTAL
GIFTS

Gaza

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Early American lamp type side brackets in
pewter finish and black and gold center
fixture. Other finishes. Eagle decoration.
Courtesy Dale, 103 W. 13th St., N. Y. C.

motifs and there is a large stock of
English lanterns, as well. Crystal
chandeliers comprise another im-
portation.

For the bathroom, chrom ap-
pears as the favorite medium be-
cause of its rustless surface. In
these one of the newer fixtures is
equipped with a tubular bulb, re-
quiring a long chimney that gives
it unusual distinction as a bath-
room light.

RUSSIAN antique furniture and
decorative accessories, with a
remarkable collection of gold em-
broideries, is offered by the Import
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dealers. In their extensive galleries
Directoire and Empire furniture
vies with Italian Renaissance
pieces, in the beauty of outline and
covering, and Russian Aubusson
hangings with English needlepoint.

In an interesting collection of
Imperial Russian china is a service
made for Alexander II marked
with a double black eagle and
there is a large collection of Rus-
sian crystal goblets and beakers
marked with the Imperial arms
and crests. Russian silver is also
shown in a variety of table pieces
and there is an extraordinary col-
lection of embroidered Imperial
horse trappings, unusually rare.

DECORATIVE articles in the
semi-precious stone carvings



Carved turquoise matrix and jade orna-
ments. Carnelian cock and hen and paper
center with carved jade motif. Courtesy
Gaza, 527 Madison Ave., N. Y. C.

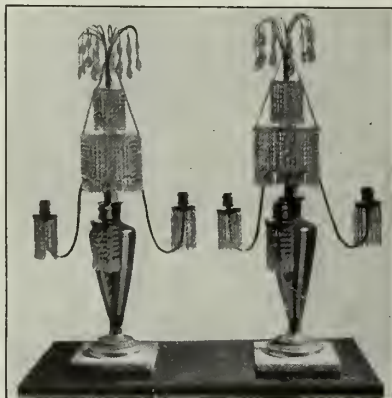
and rare old English china and
glass lure the eye at Gaza's in a be-
wildering array. Among them are a
number of old Chinese snuff bot-
tles in lapis, carnelian, and tur-
quoise matrix, reasonably priced,
and all sorts of amusing animals,
ashtrays, Battersea enamel boxes

and push buttons for bells.

Of great beauty, also, are
the old English tea sets with
delicate flower decorations. An
irresistible Coalbrook service
is in turquoise blue and gold.
Other colorful pieces are found
in a set of red Bristol glass
fruit dishes with three com-
pôtes and fifteen plates, and
there are old English glass
candlesticks with prisms, in

pairs. The antique jewelry in-
cludes several rare pieces set with
old mine diamonds.

There are also the most intrigu-
ing gold necklaces with that lovely
quality that old gold acquires.
These are in exquisite designs, all



Russian 18th century candelabra in
amethyst glass and crystal. Marble and
gilt bronze base. Courtesy Import
Antique Corp., 485 Mad. Ave., N. Y. C.

genuine antiques, yet most adapt-
able to the present mode.

Other alluring pieces are set with
turquoise, topaz and amethysts
and still others are carved from
matrix, in intricate motifs.

Such a piece, intended as a cab-
inet ornament, is the turquoise
carving, illustrated, mounted on a
teakwood base. This shows the
possibility of Chinese craftsman-
ship at its best as well as great
beauty of color. Animals and
birds in carnelian, jade and
rose quartz are other examples
that add to the interest of the
cabinet or hanging shelves,
such as the amusing little hen
and cock, in carnelian, illus-
trated.

As sparkling as the old mine
diamonds are the old English
and Waterford glass candle-
sticks with their finely etched
prisms reflecting a veritable
rainbow of brilliancy. One
with two branches is particu-
larly desirable for the center
of a dining table and there are
others in pairs, equally beautiful.
Those of ruby glass with crystal
prisms are also lovely as table
decorations, especially where a service
of the same coloring has been used.
These English glass candlesticks
differ somewhat from the Russian.



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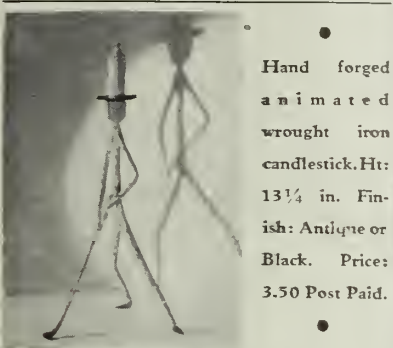
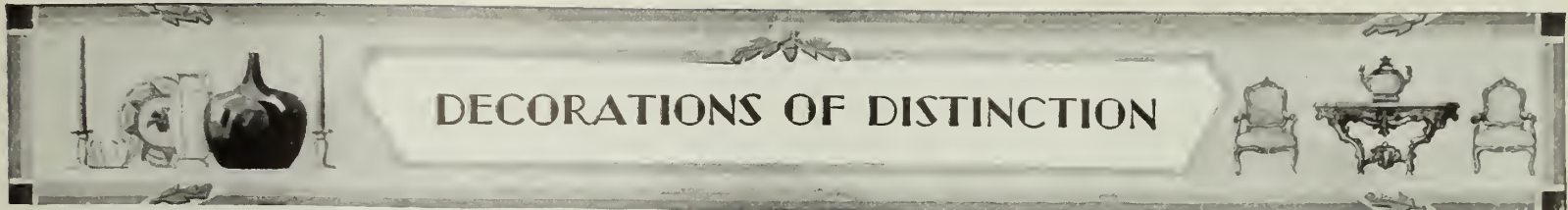
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Terra Cotta
Marble

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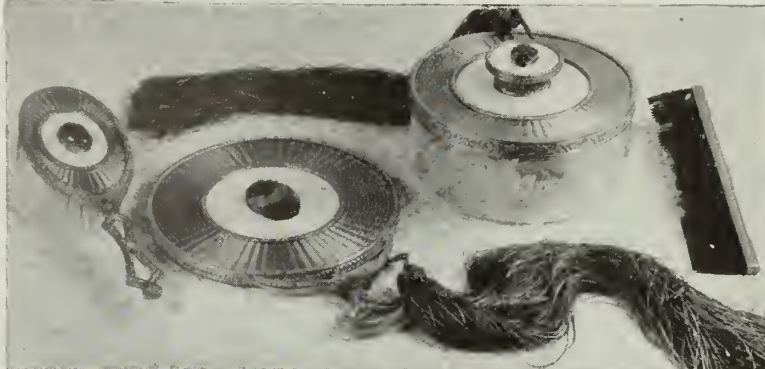


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Bars and Panelled Rooms

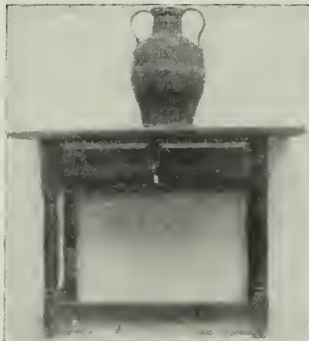
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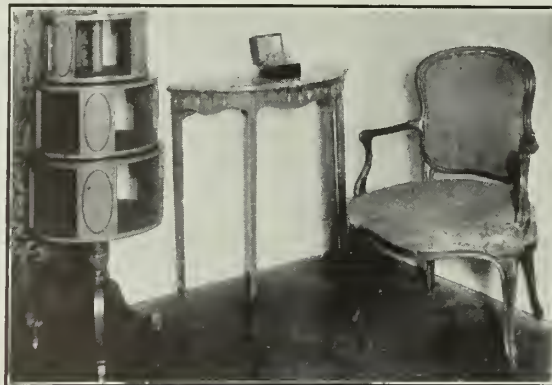
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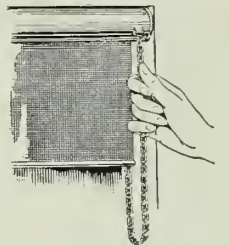


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Willard H. Bond, Jr.

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PHOTOGRAPHS BY GILLIES

The Elizabethan type of country house finds in the lofty trees and undulating land of Westchester County the necessary foil for its bold outlines and strong picturesque forms

Design becomes insipid if it has not been given character by the correct use of building materials—in this case, the brickwork, variegated slate, limestone trim and metal contribute rich color and texture to the house. Lewis Bowman, architect

Arts & Decoration

Houses of Severe Beauty But Rich in Color and Texture

The Architecture of Lewis Bowman Is Particularly Suited to America's Fine Garden Estates, for with Its Classic Form It Has a Picturesque Detail and Great Warmth of Tone. An Interview by John Taylor Boyd, Jr.

Fifteenth of a Series of Articles Entitled, "The Country Home as the American Architect Sees It"

MR. LEWIS BOWMAN is one of those architects of country houses who has maintained his office close to the scene of operations. He works and lives at Bronxville, a beautiful little town, one among several that dot a countryside of fine residences in the southern part of Westchester County, north of New York City. But in the last few years Mr. Bowman's practice has grown outside his habitat to an extent that has decided him to move his office into New York.

One day in June I 'phoned Mr. Bowman to tell him that his interview came next on the list. "Come up here and spend a day with me, if you can, and I'll show you some new country houses," said he, cordially. "While we are right on the ground we can talk things over." I was not slow to accept his invitation.

A week later found me, in good time in the morning, on the outskirts of Bronxville, in a taxi approaching Mr. Bowman's office. I was set down before a charming little one-story stone building, resembling a cottage more than an office, set back from the road, lovely in rural surroundings, several hundred feet distant from the large country houses of the neighborhood nearby. The building was, I was later to learn, a typical Bowman structure of his picturesque manner. It afforded an excellent starting point for our little tour. It presented the simplest and most attractive and harmonious picture that one could wish—immensely distinguished and colorful—a structure perfectly adjusted to its surroundings. Individual and varied it was, with a rich treatment of materials. The artist had concentrated every ounce of effort to form a single, simple picture. He had not allowed himself to be turned aside from his purpose by overemphasis of variety or of detail. In short, Mr. Bowman is a bold, forceful designer, but at the same time he is an artist seeking harmony and unity in all structures. I entered the office, there to receive Mr.



A beautiful entrance doorway—quietly dramatic in its contrast of stone, slate, tall clustered brick chimneys, and boxwood

Bowman's hearty welcome, and almost immediately to drift into the shop talk that is usual between two architects when they meet. But my host is an energetic man, and as soon as he had put me at ease and he felt that we were well on the way to understand each other's point of view, he led me outside to his car and we left Bronxville on a trip that was to take us northeast as far as Greenwich, Conn., fifteen miles away, passing through a really lovely section of Westchester. On the way he showed me country houses in scores, a large percentage of which were of his own

design, until I was fairly dizzy.

For some fifteen minutes we sped through the beautiful new Hutchinson River Parkway of the Westchester Park System, thus allowing time for general conversation. "What is going to be the result of this modernism? Of the new ideas these New York fellows are trying out?" he asked, turning to me. "How will it affect house architecture? Other architects are wondering about it, too. Only the other day, Frank Forster came out to see me and we talked about it continually."

"I am not surprised," I replied. "I found that most of the architects I interviewed are also deeply interested in it—even those who are opposed to it. At the Convention of the American Institute of Architects at Washington a couple of weeks ago, a large part of the program was given over to a debate between the modernists and the fundamentalists. Every possible side, it seemed to me, was brought out, including some basic points that, so far as I know, are not to be found in the extensive writing on the modern movement. The point that struck me in all the controversy is that 'modern architecture' has not yet arrived,

because we have not yet succeeded in developing a consistent modern structure, even for office buildings. Our skyscrapers are looked upon as one of the most modern things in the world. Actually, a large part of their structure is as ancient as the pyramids—I mean the heavy masonry outside walls, the masonry partitions and the thick concrete floors. Think of it—building twelve-inch masonry walls just to keep out the weather! Only the steel structure and certain equipment, like the elevators, are as modern as the structure, for example, of an ocean ship. Now in Chicago, I understand, there has been announced the construction of an apartment house that will have exterior walls and floors constructed entirely of metal. The exterior walls will be made of one of these new rustless metals,



This massed structure appears to grow out of the site, curving down along the crest of a slope

backed up with a couple of inches of insulating material, and the wall will have the in-

ulative value, it is said, of about three feet of masonry. Now, the point is that that Chicago affair will be a true modern building—or at least it will be the forerunner of one. Now, when these modernists design the contemporary building that has the traditional masonry exterior, to save their souls they can't get away from the traditional motives of masonry architecture. Its possibilities have been pretty well exploited in the history of architecture over the entire world. "Exactly," said Mr. Bowman. "These modern-

ists dig up strange or prehistoric effects from Mayan architecture, or some exotic style. Those crazy things looked fine on the temples of Yucatan, but how modern are they on Broadway?"

"I have a certain sympathy with the modern movement, but I feel that most of its results are terrible," I said. "Louis Sullivan said that 'form follows function,' but much so-called 'modern' design is superficial: the architects are spending endless time trying to invent new patterns of decoration of surfaces. They aren't thinking enough of function—they are not always using modern structures and modern materials in a simple, direct way."

"But, tell me, how would a house of metal

and glass look, here in Westchester?" demanded Mr. Bowman.

"Who knows! I've never seen one. It may be due to poor imagination on my part, but certainly a metal house would probably look absurd in this rugged Westchester topography, with its steep slopes and ledges, requiring terracing and extensive retaining walls at the base of the house. To make these elements of rough masonry, as you do, and then to carry this masonry up into the walls of the house and then cap it with a stony-like slate or shingle tile—that seems a natural thing to do. In

A colorful mass of masonry, in orange tawny brick and golden yellow stone trim, showing excellent planting





fact, it seems the only way to make a house look a part of its setting."

"Certainly," observed Mr. Bowman. "At least, I cannot see it any other way. The *materials*—the old materials—stone, wood, brick, slate, that have served us so well for thousands of years, are we going to throw them over? And for metal buildings?" asked Mr. Bowman. "Perhaps we shall see this new metal design they are talking about split off from architecture—it may thus become '*decorated engineering*'!"

The type of an old French farmhouse, with its rare charm of irregularly laid, heavy masonry, gives distinction to the setting

"You may have hit upon something of real importance in that remark, Mr. Bowman," I said. "We

have a good deal of fine theory about modern architecture, but far too little of satisfactory practice. So much so that, to a great degree, when we talk of modern architecture, we are talking of something that possibly no one has yet seen."

Mr. Bowman then observed: "I am one of those who believe that we shall achieve the new art by a re-use of the older one. To explain—" and he did explain by giving me a penetrating summary of the historical development of architecture, illustrating his point that "The finest of the old architectures was modern in its day, but nevertheless, it began with a deliberate attempt to reproduce, as far as possible, an older architecture that everybody admired at the time." The Greeks, he said, tried to emulate the architecture of

the peoples on the Asiatic mainland, opposite the Greek shores, those with whom they fought and traded; the Romans set out

to reproduce the art of the Greeks, and gradually changed their work to fit their own requirements for larger and more complex buildings; the Byzantines first copied Roman buildings; the builders of Mediæval Europe copied the Byzantines. "Then the Renaissance Italians got tired of the Oriental character of Mediæval architecture, and so they went back to classic Rome for a new architecture. And the French and English copied

Here a splendid high-backed roof of warm russet crimson shingle tile dominates the long, low irregular mass of stone construction

(Continued on page 72)

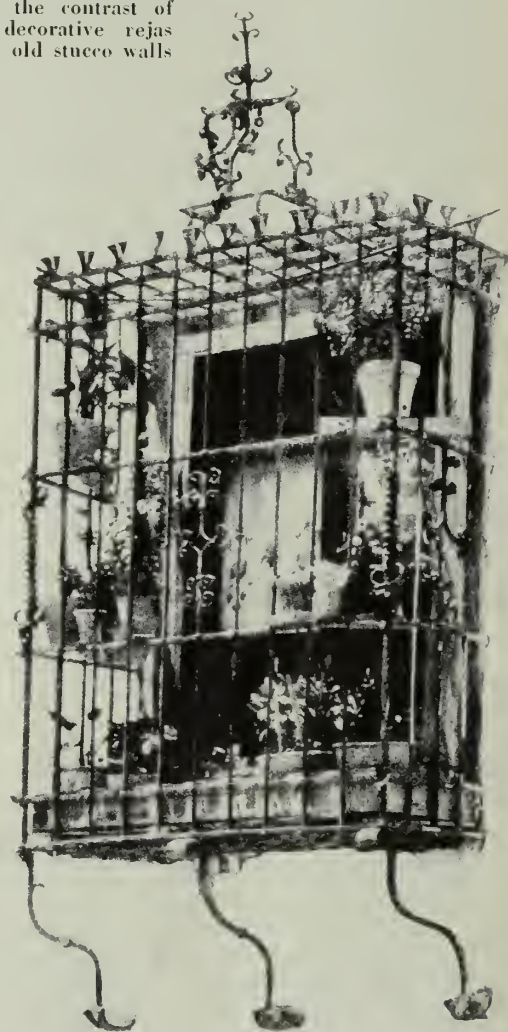




Left—The corner of a salon in a Spanish home in Madrid at the time of Philip II. The wrought-iron torchère was the essential for adequate lighting in those days. Photographs Courtesy William Helburn Inc.



Below—A Spanish wrought-iron reja of the type popular in the central part of Spain during the 18th and 19th Centuries. A part of Spain's architectural beauty has been achieved by the contrast of these decorative rejas against old stucco walls



The Miracle of Old Spanish Ironwork Revealed in Ancient Homes

Wrought-Iron, Handled as Delicately as a Thread for Lace-Making Has Resulted in the Beautiful Decorations in Old Spanish Homes. Thirty-seventh of a Series on "Antiques as Decoration"

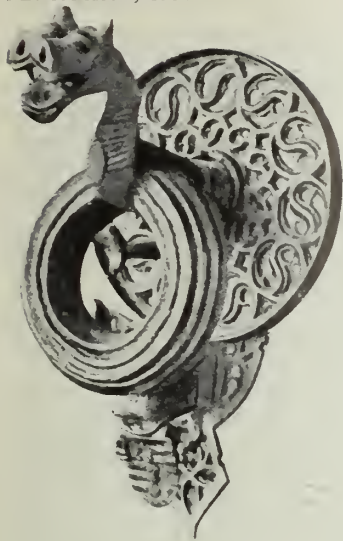
By MILDRED STAPLEY BYNE



IN Spain as elsewhere the earliest ironsmiths were concerned with fashioning implements of war. By the 12th and 13th Centuries the stubborn metal had become domesticated, so to speak, and took its place in the household in the form of cooking and lighting utensils. In this same period it began to strike a characteristic note in architecture—in churches and castles, for the fortified castle was as yet the only important type of domestic structure. Iron screens for windows and walls were indispensable in those rude days; likewise for guarding the entrance to chapels which held sacred relics and costly altar trappings. It was this particular object, the grille or *reja*, that came in time to be the Spanish ironsmith's chief pride. A veritable army of smiths dedicated themselves to the forging of rejas and nothing else. They were called *rejeros* and their art formed a separate branch of smithery.

Old Spanish wrought-iron brazier in a walnut stand decorated with a pattern of nail heads. These braziers were usually found in the entrance halls to the Spanish homes and were sometimes very large

When the Gothic style was passing and the Renaissance entering—late 15th and early 16th Centuries—the creations of the *rejeros* achieved a monumentality never before equalled, as is attested by the stupendous grilles of



Right—A beautiful wrought-iron grille shown on the walls of the palace of Don Javier Sanchezdalp. The wainscot of the wall is finished with polychrome tiles and furniture is 17th Century Spanish

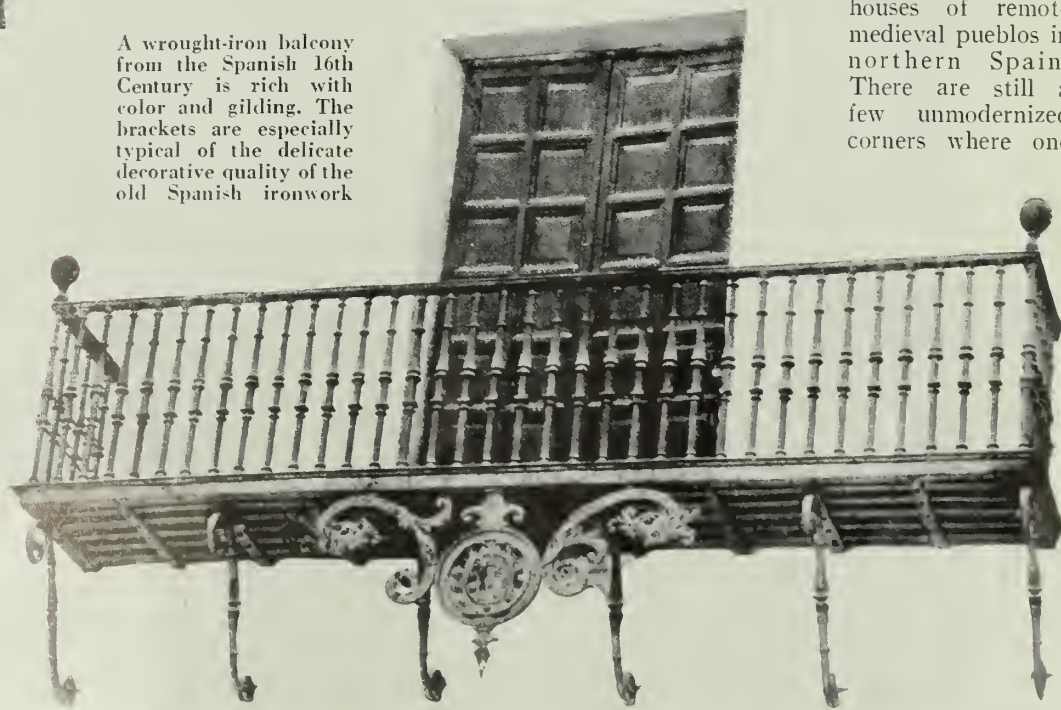
Below—A wrought-iron grille from Toledo of the 17th Century. The little statuette of Christ is the same date as the decorations of seahorses and angels, with the arms of the Pope at the top



the Spanish cathedrals. All through the first half of the 16th Century the smiths forged as if inspired. The conquest of Granada in 1492 and the discovery, that same year, of the New World gave the people an exuberant consciousness of national grandeur. Their peninsula was at last free of the Mohammedan invader; their flag and their faith were planted in the vast new continent across the Atlantic. The whole nation was uplifted to a sense of glory. Forgers, like soldiers, were of a temper to dominate resistance; they made the unwieldy metal do things it had never done before—nor since. To quote from J. Starkie Gardner's valuable book "Ironwork": "Human figures, so rarely attempted previously except in minute size, were introduced not merely singly or in pairs but in multitudes, and the master ironsmiths did not hesitate to at-

tempt the portrayal of Biblical scenes and historic events. The character and execution of this 16th Century figure work make it almost impossible to believe that those who produced it were merely smiths, and we find in fact that the men who signed their names to such magnificent

A wrought-iron balcony from the Spanish 16th Century is rich with color and gilding. The brackets are especially typical of the delicate decorative quality of the old Spanish ironwork

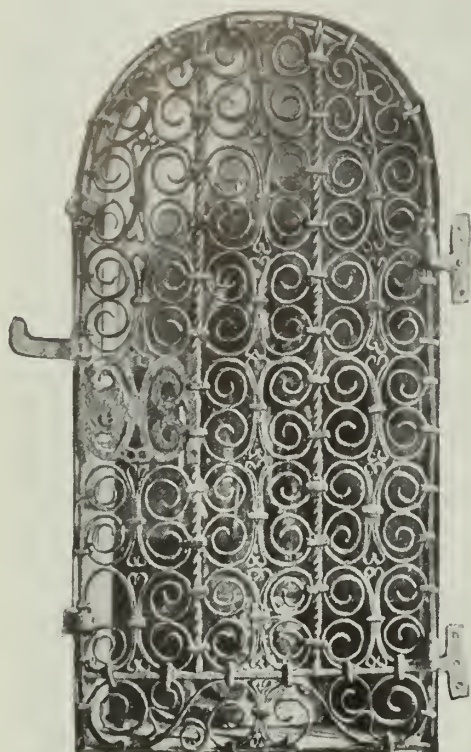


productions as the rejas of Granada, Burgos and other cathedrals are spoken of as sculptors and architects. They were indeed artists of the highest rank."

Fortunately these monumental achievements remain mostly *in situ*, but smaller specimens of the art must be sought either in museums or in the houses of remote medieval pueblos in northern Spain. There are still a few unmodernized corners where one



can see in use old iron braziers, fire-dogs, saucepans, candle-sticks, well-heads and buckets. Up in the Pass of Roncesvalles, be-



Above—An exceedingly ancient Spanish wrought-iron door attributed to the 13th Century. This is in the Romanesque style, a little heavier and more elaborate than the 17th and 18th Centuries' work, but most beautiful in pattern and detail execution

fore it became a summer resort for all Navarre, they used to prepare our savoury stew over the open hearth in the center of the kitchen. The iron pot hung from a richly foliated crane that thrust itself down from the mysterious bell-shaped chimney. The jug of wine was mulled in the old cressets that stood

A famous antique reja of wrought-iron from Salamanca, a part of the decoration of the famous "Casa de las Conchas." This grouped reja is ornamented with sculptured shells, as is the entire surface of this old house

in front of the hearth, for now that every hamlet of Spain enjoys the convenience of electricity the cresset rings which once held a pot of illuminating pitch or oil embrace instead the less fiery wine jug. We found, and hope they still survive, similar antique kitchens years ago in other northern provinces and in the island of Majorca. As to finding traditional household pieces in museums, the Catalans have been far more careful than the Castilians in saving their medieval art. The museums of Barcelona and Vich, as well as the private collection of Don Santiago Rusiñol at Sitges, are rich in Gothic ironwork.

What these hoards present is not essentially different from contemporaneous objects north of the Pyrenees, whereas when one goes to Andalusia where the industrial arts were derived from the Mohammedans, ironwork shows a strong Oriental influence; but it must be kept in mind that this relatively cheap metal was not much used decoratively by the Moors until after the conquest of Sevilla and Cordoba by the Christians in the middle 13th Century. It was the erecting of Christian churches to supplant the mosques that brought the northern iron-smiths into Andalusia. Besides Gothic rejas they were soon making all the smaller household and architectural bits that the incoming Christian population required, and it was in



these that they borrowed motifs of design which were originated by the Moors.

Iron was a frequent accessory to Spanish furniture both in Andalusia and Castile. Indeed its presence alone would be quite enough to decide the origin of an antique piece. One sees graceful bracing irons

(Continued on page 66)

Below—Typical Spanish drawing room from the house of El Greco at Toledo. This is a corner of the upstairs salon. The screen in front of the fireplace has the lace-like delicacy famous in Spanish ironwork



Fantastic Rich Toned Murals For a Modern Powder Room

Decorative Panels De-
signed by the Comtesse de
Vaulchier for the Home of
Mrs. Herbert Shipman

*Powder room designed by
William Laurence Bottomley*



PHOTOGRAPHS BY PETER A. JULEY



These two panels for a powder room are black, gray and white with an occasional note of vivid color. Framed in silver, they are hung against an apricot wall. The wainscot in this room is blue-green with a black base-board. Dado cap and window and door trims are silver. The designs of these decorative panels are particularly well related to the architectural lines

The details of this powder room are particularly charming. The mirror over the dressing table is etched with silver butterflies. The dressing table is painted blue-green with motifs of silver. A stool to match is upholstered in apricot. The curtains in the room are blue-green with silver butterflies. The floor is in apricot and black squares. Scones are in harmony

The Legendary Stories of Chinese Vases

Interest Is Added to these Splendid Ornaments by the Mythological and Other Quaint Stories which Many Centuries Ago Inspired these Rare Painted Decorations

By EDWARD WENHAM



Left—Collection of Chinese peacock blue and imperial yellow antique porcelains of glorious colorings, perfect forms and fine condition, ranging from the Kang H'Si through the Ch'ien Lung Period (1622-1796). Courtesy Edward I. Farmer Inc.

Below left — Neolithic painted pottery vase, circa 2000 B.C. In shape it resembles the ancient Egyptian amphora which had similar small ring handles and pear-shape body. The decorations show religious symbols. Courtesy Herbert J. Devine

Below—Bottle vase decorated with figures and scenery in various natural color enamels. Courtesy B. Altman & Co.

WEscribes who come into contact with the many beautiful objects in well ordered homes often know the urge to express our thoughts in poetic phrasing. It is difficult always to prevent the type-writer from transposing to paper those mental imaginings that would reconstruct a tale of long-ago, told by some old craftsman in his handiwork. Woodwork, metal, fabrics, pottery and porcelain each was, at times, a medium for recording some deed of dering-do; some age-old folk-story; some legend of ancient mythology or some pretty fantasy inspired by the romance of lovers.

Prosaically, these are the "decorative motifs"; but many a pleasant hour may be gained by closely examining those composed of figures and scenery. Very soon the mind

will essay to re-interpret the story that the little pictures were intended to convey. Perhaps the interpretation will be entirely wrong but what of that? The pleasure of telling fairy tales is no less. And to know the most fertile source of inspiration to the imagination is to study the pictures on Chinese porcelain. None is there so mundane as to fail to find in these that quickening to weave a romantic story around the quaint little almond-eyed people.

One of the first love stories I remember was told me by an old servant from a Willow pattern dinner service. Children of this day are possibly too sophisticated to know

the enchantment of such a legend, yet time was when it was a traditional fairy tale. Those who have never heard it should examine a piece of this ware and the story will unfold itself, for it narrates, in picture, of a powerful mandarin who with his beautiful daughter lived on an island. Came the day when the daughter fell in love with her father's secretary and knowing that the mandarin would slay them, they fled in a sampan across the water. But the mandarin pursued and caught the lovers and brought them back bound with heavy ropes. Then, the story goes, he made ready to beat them to death but the gods looking down

from their Celestial abode heard the prayers of the unfortunate lovers and turned them into turtle doves. And as shown in the Willow design, the doves fly away from the island-home and escape the enraged wicked



Right—The tall Chien Lung example is decorated in white on a rich blue ground; the other jar (Kand H'si) is blue on white ground

Below—A most magnificent spinach jade Pi-tong or artists' brush holder decorated with landscape scenes most exquisitely carved. Chien Lung period, 1736-1795

Below right—An early jar of the T'ang Dynasty (618-906) glazed with green and decorated in yellow. Found in an ancient Chinese tomb. Courtesy Yamanaka & Co.



PHOTOGRAPH BY DANA B. MERRILL

mandarin who has to remain on the island. All that the Occidental world has achieved in the ceramic art is fundamentally due to the Oriental races, yet with all the assistance of science, Europe never surpassed the art of the Chinese porcelain painters. These men

is a frequent use of tall, slender ladies in flowing silk gowns, frequently referred to as "long Elizias." This almost irreverent term arose from the early Dutch merchants' speaking of the pieces decorated in this way as "lange Liszen" which in time was corrupted by the English to "long Elizias."

Of the ornamental qualities of these vases, no question can remain. Whether the work of past artists or of those who continue the ancient traditions in China at the present time, the same quaint panels of forgotten stories and the same exotic flowers and emblems are still expressed in the beautiful color tones of old. And even the names conferred by the Europeans upon the different types of decoration continue the poeticism that is so essentially Oriental. Each of these names designates some particular style. The three *familles* (*rose*, *noire* and *verte*) respectively indicate the predominance of the distinctive rose-shade; the heavier black ground with a curious greenish tint; and the brilliant green. Others are the coral-red or this color as a ground with the motifs in gold; the familiar chrysanthemum and peony; the mandarin figures in groupings; the so-called Lowes-toft; and the lesser known Jesuit pattern. Each of them has its own particular decorative value as well as the

a message to the person for whom a vase was intended as a gift. To us less poetic Occidentals these are merely subjects chosen for the purpose of introducing color, but more often than not they are symbolic of a wish or an interpretation of some story of ancient Oriental mythology. The forms of the symbols show variations, but, as a rule, they belong to a series of eight. The principal groups are the Buddhist, the Confucian, and the Taoist, the last deriving from the ancient religious teaching that the human race should avoid force and employ reason.

Many of the circular floral blossoms appearing on Chinese vases are reminiscent of the Buddhist wheel, though they were more likely inspired by the lotus, the sacred flower of that religion, denoting purity. The two fishes, the sign of married happiness, is also

(Continued on page 74)



reproduced in enamels all the vivid colorings of the native dress and the natural tints of the human flesh so perfectly that many of the figures seem to be in relief on the surfaces of the vases. Apropos the figure subjects, there

fascination which the legendary significance of the motifs will exercise if they are studied.

There are various emblems subtly combined in the decorations to carry





Living on Coronado's Silver Beach by the Sea

The Fragrance of the Roses and the Salt Spray of the Sea Give Greeting in Garden, Patio, and Balcony

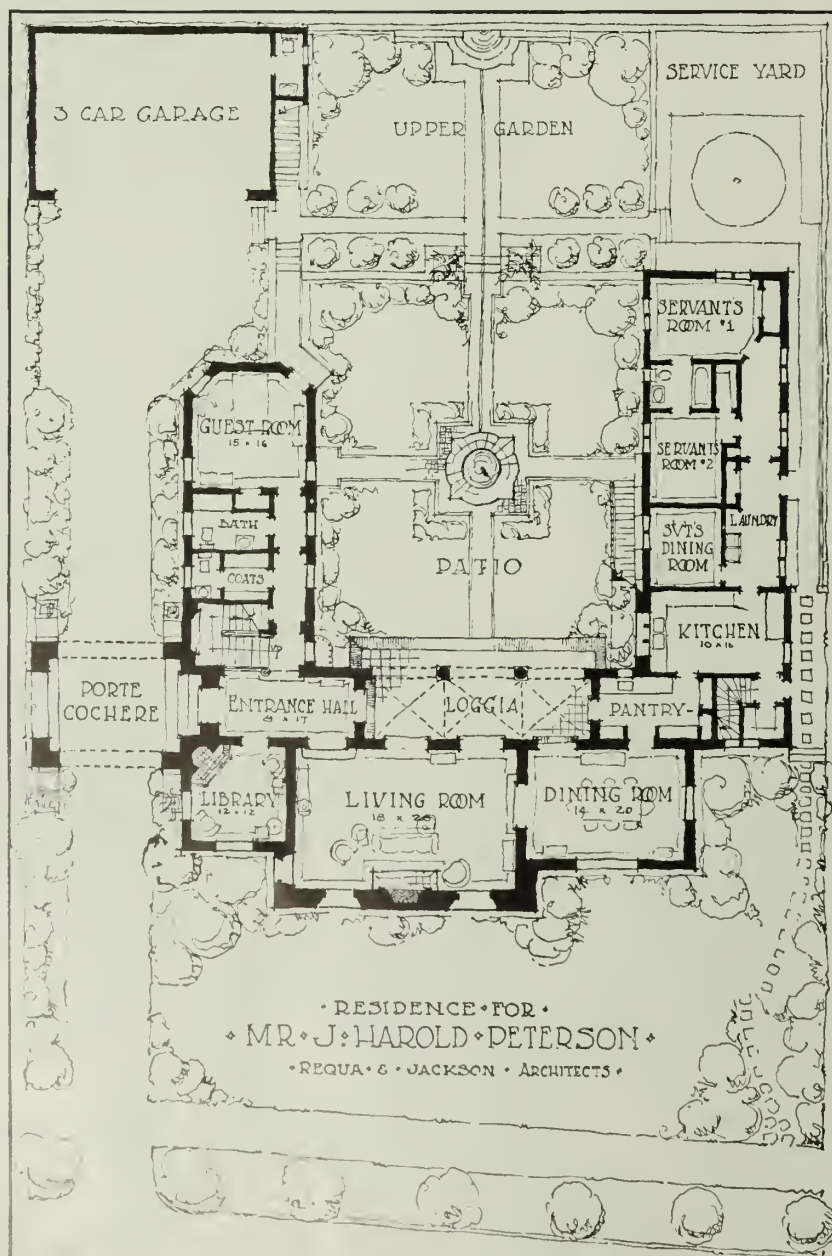
By ELOISE ROORBACH

*"It is by the real that we exist:
It is by the ideal that we live."*

DOWN by the Western Sea, on Coronado's lovely Silver Strand, is a new home, with great windows facing the blue water on one side, and on the other a walled, perfume-filled garden. There are upper balconies where the full sweep and tang of the sea may be enjoyed, and there are balconies and patios facing the garden where winds are tempered and where the tinkle of a fountain is exchanged for the wild song of the sea. Invigorating, stinging salt spray on one side, sun-distilled attar of roses on the other!

This home was planned by Mr. and Mrs. J. Harold Peterson. Though it is so close to the sea, it is also a Castle in the Air, made into a most delightfully visible edifice by the architects Requa and Jackson. In olden times when kings wished a palace they asked the poets and dreamers to create one for them. Today the homemakers do their own dreaming and call in the aid of architects to materialize their dream. So

Above—Home of Mr. and Mrs. J. Harold Peterson combines rare comfort and a certain quiet, romantic beauty



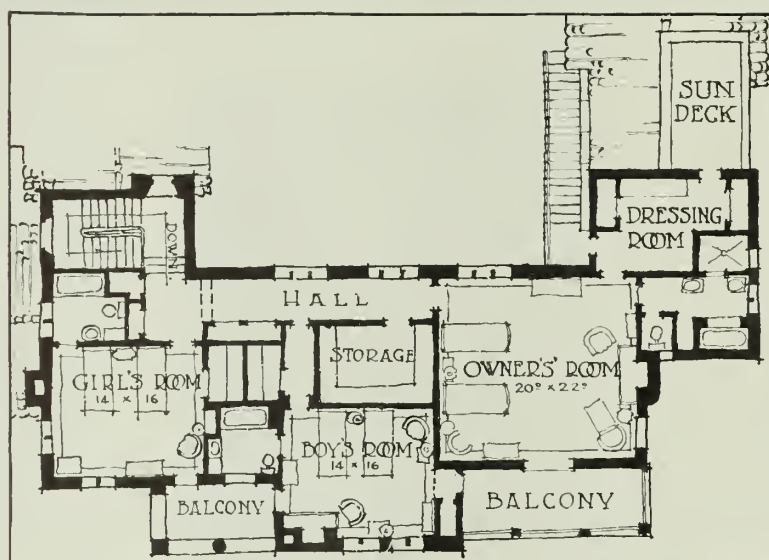
Mr. and Mrs. Peterson had their dream of an ideal home with a garden so fluently blended into it that the dividing line could scarce be perceived. Requa and Jackson have developed their ideal, modifying, enlarging, giving it firm foundations, creating visible boundaries, without destroying the dream's first fresh vision. It is not an easy thing to embody another's ideal, to give practical foundation, to attend to a multitude of practical details, yet have the vision shine and glow through it all.

Yet this is what they have succeeded in doing. One reason for their pronounced success is the many years of experience behind them. They have studied the artistic and material needs of California for many years, designed homes for hillsides, on beaches, in lovely little valleys, on hilltops; they know materials, have experimented with color best suited to this gleaming land. So under their experienced developing, this house is naturally beautiful, satisfying, harmonious and altogether charming. "Comfort has set its seal" everywhere, beauty dwells beside it.

Left—First floor plan showing not only delightful building for sun and wind but Spanish patio and rose garden



Second floor plan of the Peterson home designed for great convenience of living, with a fine outlook from the windows of every room



Wall fountain in the garden of Mr. Peterson with the tiles of the paneled background deeply inset and water flowing over them showing vivid colors

Entering the house one steps into romance. Iron railings, tile-faced treads, vistas down softly toned corridors and out into gorgeously glowing gardens, beautiful furnishings, combine to hold the attention. This hall is one of the finest parts of the whole house for wherever one stands, in whatever direction one goes, upstairs or outside or to the different rooms, pictures are in evidence. From one window the wall fountain is seen. From another an outside stairway with colored flower pots set Spanish fashion into the walls. Down the hall a glimpse of a guest room is had and with its yellow and green flowered chintz, it might easily be mistaken for a corner of the garden itself. This guest room, by the way, has been so designed that guests may come and go through the garden if desired, thus giving privacy and sense of freedom. Of course there is a special bath, matching the garden in color freshness, with fittings such as linens, toilet bottles, vases for flowers, all selected with special color in mind. Near it is a "powder room" where guests may retire and assure themselves that every hair is restored to its proper place.

Closer view of the patio, showing the unusual construction of the tiled roof, stairway and wrought-iron grilled windows

Architecturally it speaks of California, embodies its idealism, its history, its art. Though based somewhat upon the architecture one finds along the Mediterranean where land contours and colorings are so much like our own, it also holds a modified spirit of Spain, from whom we have inherited so much. Yet it is essentially a development of California's art and needs. No Mediterranean or Spanish home was ever so comfortable, so complete in every way we have come to demand. Yet it breathes a romantic beauty, for a house must be something more than just a "comfortable" place. It must have a pronounced beauty as well. Though "it is by the real we exist, it is by the ideal that we live".

It is interesting to see how the owners and architects worked together. For instance the owners dreamed of great windows facing the sea. The architects had to see to it that the glare of the noon day sun on sparkling waters be subdued and that storm winds be prevented from dashing into the house. This difficulty was solved by balconies, deep set loggias, delicately tinted glass, movable screens and by Venetian blinds which disappear out of sight, above, when not needed. The balconies temper the glare, yet allow full sweep of the sea pictures to be enjoyed. They provide places in which to get full benefit of sea breezes. They are outdoor living rooms. The roofs of the balconies are of tile wired together (instead of being cemented) so that the sunlight sifts through with a tempered, warm glow. The varied color and light effects are most pleasing.



A glimpse of the patio with the arched cloister on one side, the garden at the left and from the garden an open stairway

The wood paneling and ceiling of this hall are of wire-brushed fir, toned to a

delightful gray by caustic soda. The windows are flash glass, so delicate in tone that they seem to be fashioned in some elfin way from the inside of a sea shell. There are tapestries, rare bits of furniture picked up here and there on travels, well-selected lighting fixtures and rich rugs.

Immediately to the right as one enters the hall is the library, paneled in bird's-eye pine, with indented shelves waved a bit on the edges, suggesting the flowing motion of the sea. Beneath a window, close to the fireplace, are panels which when opened reveal a store of wood and pine cones. These are filled from outside so no confusion or dust arises when fuel is needed. Similar wood and cone boxes are in the living and dining rooms, just one of the many devices by which immaculate housekeeping is possible. The floor of the library is of bagac, hand pegged, soft finished. A "movie" screen is hidden behind a panel so that when not in use, it is invisible, but when wanted may be brought out by touching a spring.

The beautifully proportioned living room is also wood paneled and painted in velvet finish, an "ocean spray" green, cool, charming. The general tone of the background of hangings and upholstery is of this same cool tone enriched with pastel shades of flowers. This room was also designed to permit fullest possible view of the sea from one side, and of the garden from the other. The garden is on a level with the flagged terrace and merges harmoniously into it by use of Spanish jars filled with gay plants, flower-colored tables and chairs. The effect of this array of color seen from the living room is most happy. The dining room is reached

from this living room by three easy stairs and it also has fullest view of sea and garden.

Moorish waterway carrying overflow from wall fountain to circular pool in the garden. The tall flower jars are deep blue



There are tapestried panels in the walls, of flower design, with coral red hollyhocks predominating. The

curtains are of this same shade of delicate coral red. Dracema palms seen through one window give a tropical effect. The full pageantry of the sea, lights of Point Loma, ships coming and going provide constant interest and the garden gives more than a full quota of living color.

The kitchen, of course, is the last word in modern efficiency, with coral red pots and pans, bright tile, revolving vegetable racks, refrigerators and everything that heart of housekeeper or chef could desire. At the back door is a covered shelter for the garbage cans, painted a soft green, so that these unsightly necessities have been cared for in a most acceptable manner. There is also a service yard with green lawn, flowers and vines climbing over a concrete wall.

Each bedroom has been worked out to give maximum of comfort and delight of color. Glazed chintzes at the windows, lamp bases toned to prevailing note of room, large baths gayly tiled. From the master's room is a sun deck where sun baths may be enjoyed in comfort and seclusion. Silvered walls in the bath room, blue and black tile, silk curtains, shower behind a glass door, clever corners for scales, provide luxurious comfort as well as beauty.

From the upper hall open many closets which take the place of the old time attic. There are cedar closets for furs, roomy well lighted ones for trunks, convenient ones for out-of-season clothes. There is a separate closet for the linens required for each bath room, holding towels, linens of just the right shade and size. Each closet has special racks for shoes, all storage drawers are raised from the floor to provide for comfortable foot space and to make the housekeeper's task of cleaning easy. The joy of the house is the garden.

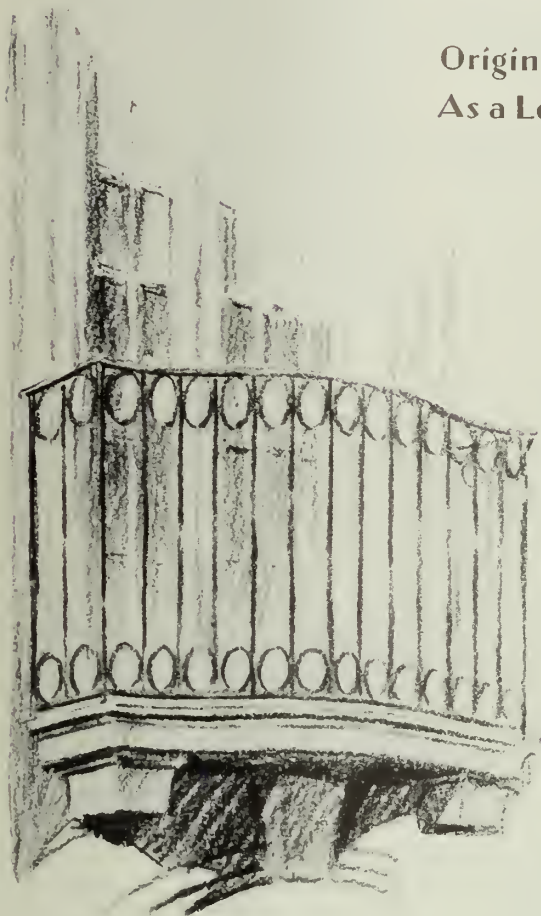
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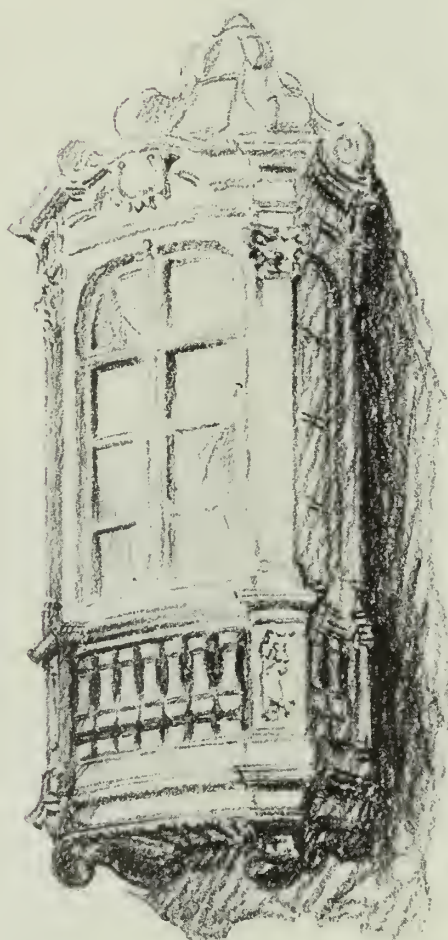
The Picturesque Balcony

Originally Used in Mediaeval Architecture
As a Lookout for the Approach of the Enemy

First of a Series of Architectural Drawings
by Willard H. Bond, Jr.



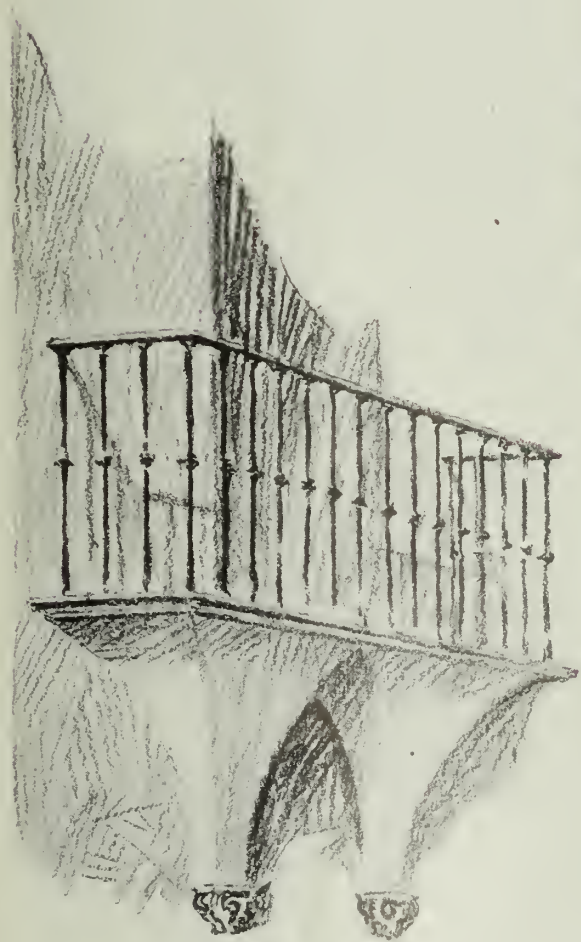
Above—A balcony from an Italian town house with stone supports; the balustrade is slender and simple as prevails in the patterns of Italian wrought-iron work



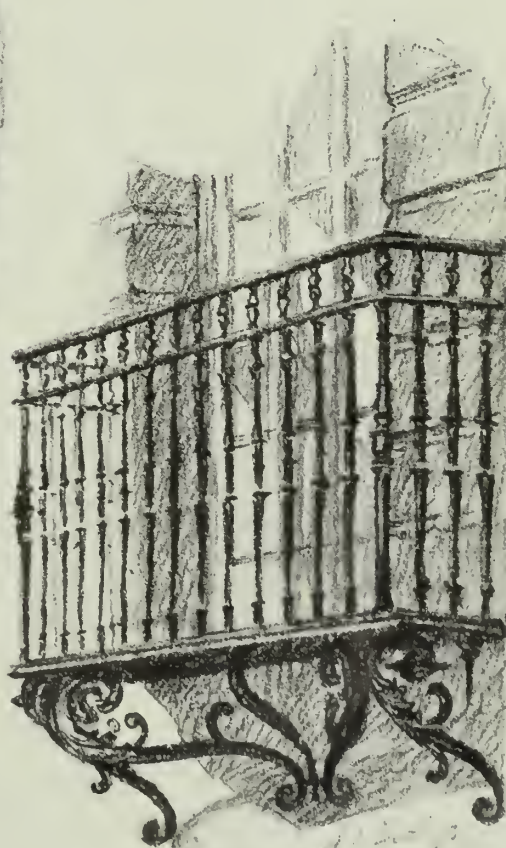
Below—A stone oriel on an ancient house in Nürnberg. The oriels in this old Bavarian town are only allowed on the houses of the bakers, because of the legend that the bakers, by rising early in the morning, once saved the town from an invasion by their enemies, the French



Above—Carved stone balcony from the Gothic facade of an English house, of native dressed stone. The groined foundation gives both dignity and massiveness to the simple architectural detail



Left—A Mediaeval balcony from a country house with groined supports terminating in carved crockets. The balustrade is wrought-iron against a soft background of stucco



Right—Spanish balcony, an architectural detail from an old house in Toledo. The wrought-iron is a bit heavier than is usually seen in Spanish metal work and yet, a simplicity of pattern is observed in interesting relief to the lighter note of the stone facade



Decorative Value of Walnut Furniture

Touching Upon the Skill of the Modern Craftsmen in Achieving the Beautiful Venerated Surfaces Which Have Brought a Revival of Furniture Styles Dating From the Walnut Period

By HENRY BRANSCOMBE

ALL the fundamental essentials of a properly proportioned and balanced interior are based upon those developed generations ago. There are, however, certain aspects of a room which reflect the personal taste of the owner and the more subtly this finds expression the more pleasing is the finished scheme. To instance the impression of the individual taste: it may disclose itself in a predilection for a particular type of china ornaments; or in the style of the pictures, mirrors and other wall decorations; or in the hangings or coverings of the furniture or any other phase influenced by the desire for color.

In quite recent years, the individual preferences have been extended as the decorative value of the furniture wood itself has been acknowledged, and this has been to a great extent responsible for the revival of walnut. While for long this beautiful wood was overshadowed by the more fashionable mahogany, as the earlier examples began to find their way to modern homes, it was not long before the splendid brown tones made a wide and general appeal. And as the search for walnut furniture increased, the modern school of cabinet-makers became interested, with the result that many of our present-day factories acquired important pieces of William and Mary, and Queen Anne furniture to serve as models for their craftsmen.

Apart from the distinctive color shades of the wood itself, it is perhaps natural that the furniture styles of these periods should have an especial appeal in America. This because they recall the two dominating early traditions of Colonial times,



Here cane panels, legs and understretchers follow the style of English late 17th Century. Courtesy Palmer & Embury

Left—Walnut has been revived for the framing of pictures, because the warm brown tones of the wood serve to accentuate the colors of paintings. Courtesy Kittinger Co.

Below—This attractive corner of a living room is made the more beautiful by the desk veneered with burl and other decorative walnut. Courtesy Harry Meyers Co.





Above—This walnut chest has a marked decorative value in a hall, the upper panel and drawer fronts being inlaid with an intricate ornamental design. Courtesy Shaw Furniture Co.



Left—Copied from the early low-boys, this walnut table is both decorative and convenient in any room or in any small hall. Courtesy Schmieg, Hingate and Kotzian

Right—Attractive effects are attained by combining the warm browns of walnut with the soft colors of gros-point needlework. Courtesy Harry Meyers Co.



the walnut wood itself, result in the furniture styles of the late 17th and early 18th Centuries being particularly adaptable to modern homes. Though the designs found their way both to America and to England through the medium of the Dutch, the various forms of the Walnut Period, in the final analysis, may be said to be hybrid. China, Spain, France, Flanders, Holland and something of the Italian Renaissance all contributed to the walnut furniture of William and Mary and though modified during the reign of Queen Anne, the same influences occur. With the modifications of the latter reign however, there are those changes which show the growing dominance of the native English craftsmen, so that Queen Anne furniture really represents the transition to the styles of Thomas Chippendale and those men such as Savery and others who

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Left—Modern sideboard adapted from the base of the old dressers with inlaid drawer fronts of type now used in Queen Anne dining rooms. Courtesy Cooper-Williams

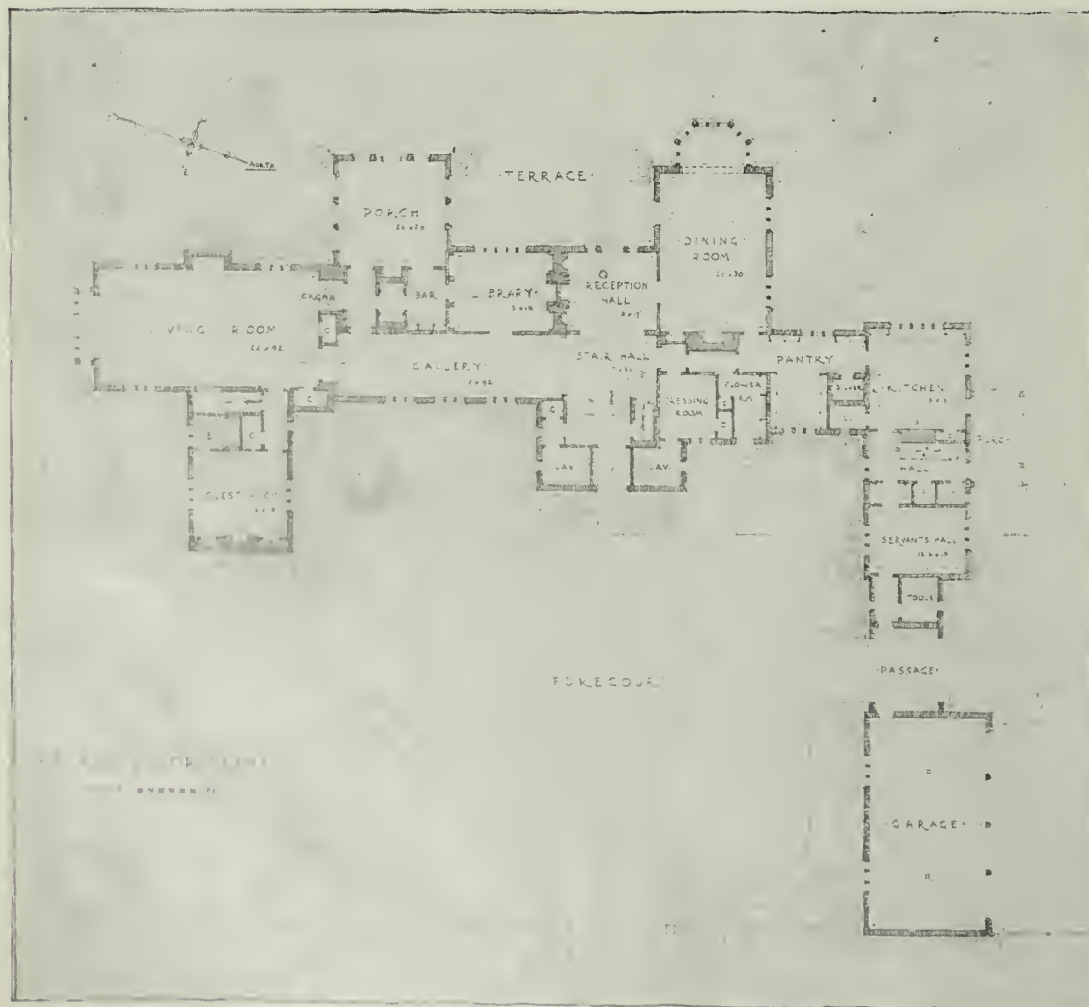
Right—The turned frame of this chair is copied from the English and needlework is also reproduction of gros and petit point. Courtesy Kittinger Co.





A Memory of Cotswold in a Modern Home in Tennessee

This Charming Building Does not Slavishly Follow the English Architecture, Still It Keeps to the Simpler Tudor Spirit. Treanor and Fatio, Architects



A varied charm is given this house by a sparing use of closely spaced, well weathered oak half-timbering. The brick is dull, rich Dutch. The corners are quoined in Crab Orchard stone and the roof is of shingle tiles which remind you of the very old Cotswold roofs. From a drawing by Lovett Rile

First floor plan of the modern Cotswold house showing the interesting arrangement of rooms both individually and in connection with each other. Everywhere, ample light and air are provided for, and although a large territory is covered, every detail has been thought out for comfort and convenience, as, for instance, the reception hall leading into the stair hall, then through a gallery to the living room or through the gallery to the library; the dining room conveniently placed for the living quarters and also for the service part of the house



A Formal French Manoir on Long Island

The Minor Type of the Old Château Seems to Spread Itself with Grace and Charm over the Landscape. The Walled Garden Is Particularly Appropriate to the Quaint Buildings. Trenor & Fatio, Architects

This American château is relieved from the stiffness of the old French architecture by the informal treatment of the eave lines and by the dissymmetrical placing of the entrance feature. Here, the walls are of clear ochre stucco with quoins of soft gray limestone. The roof is picturesquely covered with antique flat tiles in the varying soft rich tones of Burgundy. From a drawing by Robert I. Powell

First floor plan of the Long Island formal manoir shows a wide and gracious entrance court. This leads to the entrance hall, beyond which is the library. Then at the left is a stairway and beyond the living room a separate corner called a "buffet," which may mean midnight suppers or an aid to afternoon tea. Here, again, the dining room is perfectly placed for the pantry, kitchen and the service on the first floor. Adjacent to the entrance hall is the little dressing room, so necessary and convenient these days on the ground floor of all country houses

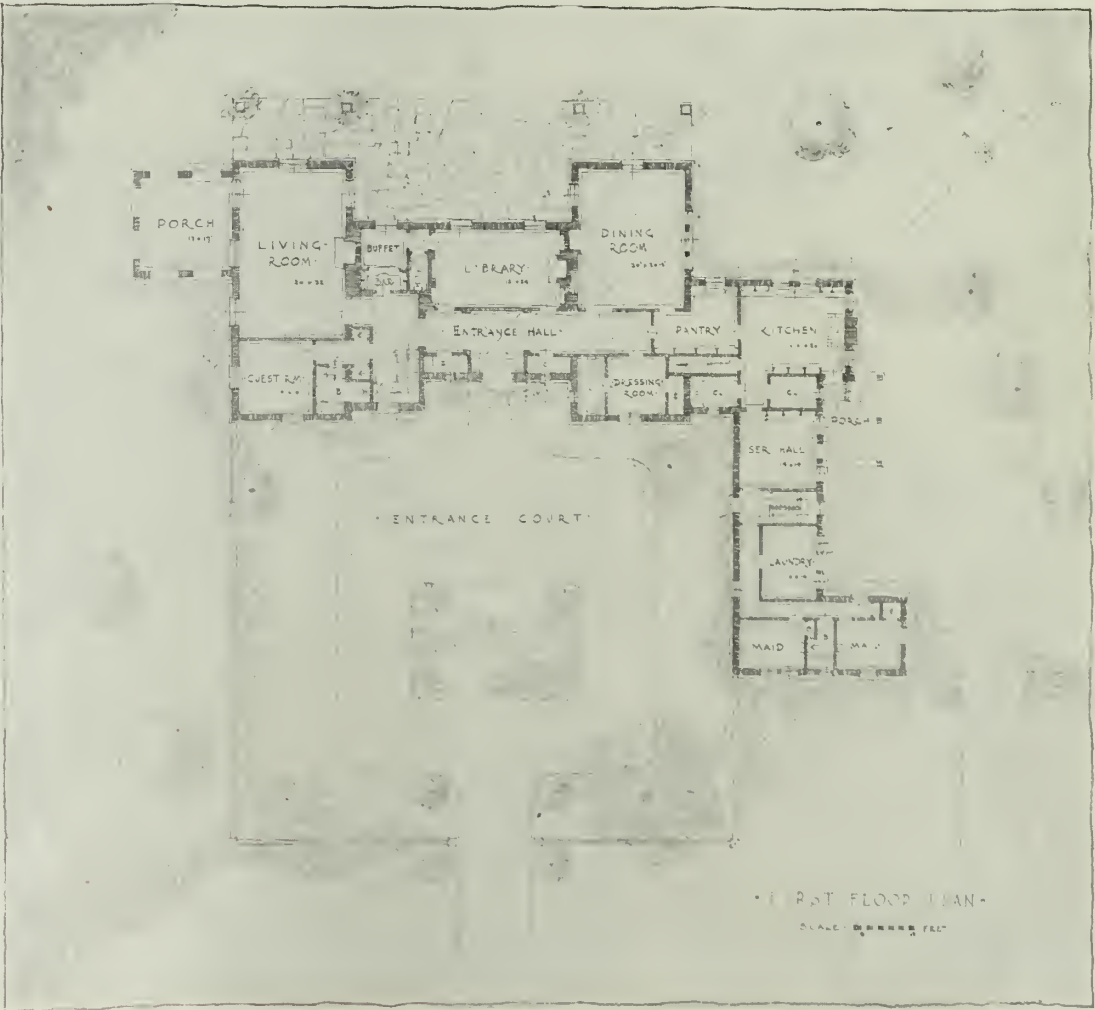




PHOTO BY PETER A. JULEY

one of amazing force—I am told that “he is naïve,” that “he has depths of feeling.” So much I am willing to believe. But when they tell me that, as “an obscure bourgeois, without technique, he was able to put down his own impressions on canvas exactly as they appeared to him,” I stop amazed. I do not believe for a moment that Rousseau, apparently a nice, pleasant, honest person, saw men and women as wooden images, trees with Noah’s Ark outlines, horses as stiff, motionless animals. His jungle pictures one may perhaps accept, though they are more or less ludicrous, but they are more fantastic. If he desires leopards crouching on top of diaphanous, swaying leaves, in a driving rain, with the wind blowing some of the branches out threateningly and leaving others safe and upright, that certainly is naïve and amazing, or would be in a child. And after all, few of us carry about a real jungle photo in our purse or in our memory. But I cannot accept his “Flowers of Poetry,” which are not poetry, or the “Lady Strolling in the Forest,” who is less than a Russian toy; nor can I quite get his “Lotus Blossoms,” larger than a tropical tree and twice the size of man or beast; nor the “Banks of the Seine,” the river bound and hard as a hill and, apparently, if it ever became fluent, ready to inundate the surrounding country. And then, if you find these things hard to believe, you are at a loss when they speak in breathless wonder of “his color.” To me his pictures seem without freshness. The color is neat and inconspicuous like a bourgeois home. I find no startling flower in the jungle, no flaming vine in the forest. It’s a little faded, like the bourgeois mind. I can think of nothing more depressing than to own a Rousseau picture and see it day after day, day after day, just as one would find it impossible, I think, to have lived as a next door neighbor of Mr. Rousseau’s with any degree of intellectual acceleration. It has been hinted that some of his pictures were done with a sense of humor, but I don’t find that

Speaking of Art

Just Now It is Pascin’s
Drawing, Rousseau’s Na-
ïveté, and Dufy’s Murals!

By M. F. ROBERTS

THIS month in the New York art world we talk most about Pascin, Henri Rousseau and Raoul Dufy—again the French absorb us. But for a moment it is not Derain or Picasso or de Segonzac, and there really seems to be no more to say about these three. So we turn, not back to American art, but to other Frenchmen—secure as a buy and safe as a source of conversation.

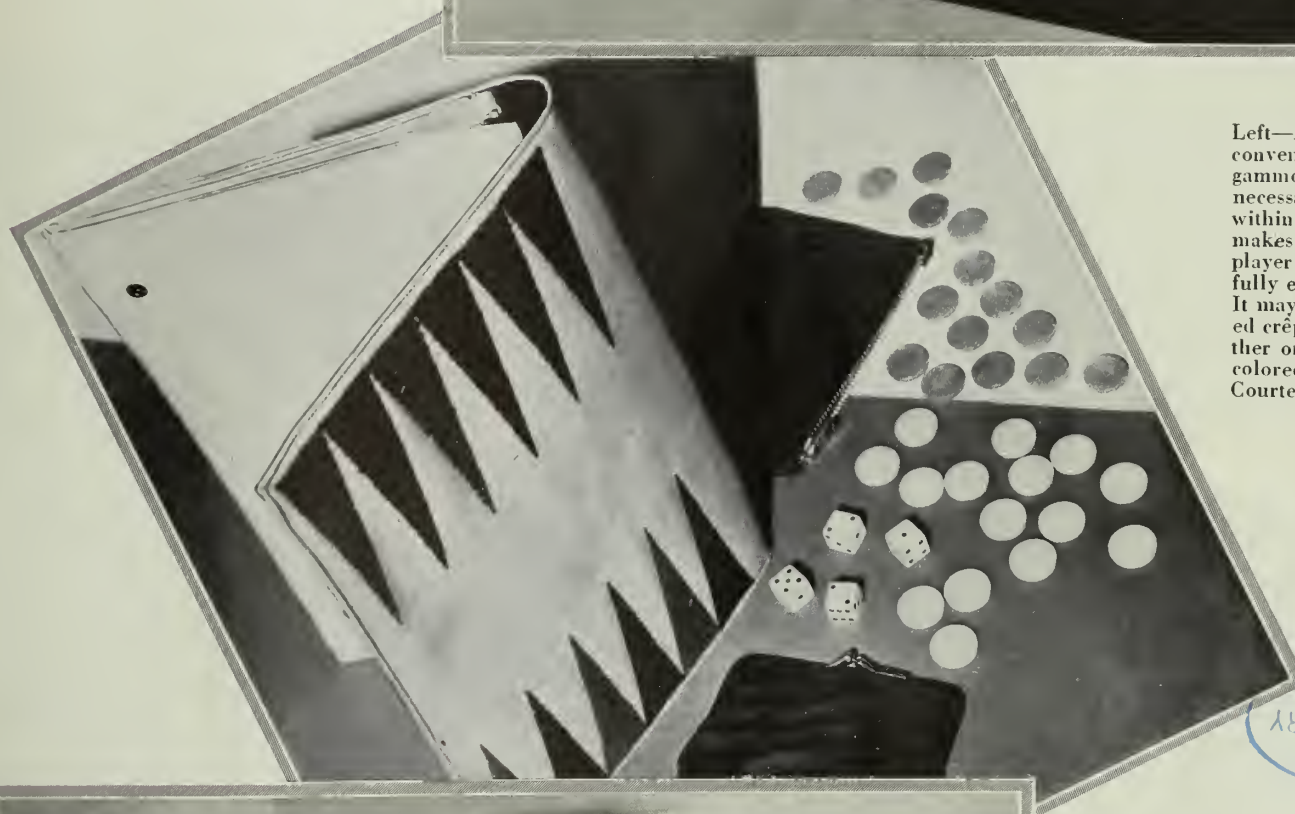
Pascin, I understand (I don’t mean wholly as an artist), but I find him immensely significant and understand his vogue. Rousseau, I do not find significant, and I cannot understand any reaction to his work beyond an amused tolerance, usually reserved for a flurry of artistic activity in the nursery or the kindergarten. When I ask, “Why Rousseau’s vogue?”—for just now he has

Above—“Bibi,” from the painting by Pascin, shown in the Pascin Memorial Exhibition at the Downtown Gallery. From the Collection of Frank Crowninshield

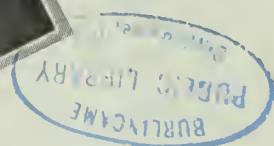
Below—“Rain in the Jungle,” from an oil painting by Henri Rousseau, one of many paintings by this artist in an exhibition at the Marie Harriman Galleries



Right—What could be more amusing than these smart little dogs ornamenting a porcelain ashtray of generous size, trotting along toward the miniature pewter milk can beverage shaker? On the pewter tray are eight little dippers just like the one at the old well. They are most practical for use in the Cabaña as they cannot break. Their convenient little handles also make it possible to extend one's hospitality to the beach. Courtesy Hammacher, Schlemmer & Co.



Left—As the last word in convenience, this new "baggammon", containing the necessary dice and chips within a zipper pocket. This makes it possible for the player to go to the beach, fully equipped for her game. It may be had in embroidered crêpe, in black patent leather or calf with contrasting colored embroidered points. Courtesy B. Altman & Co.



Left—A backgammon board such as this, with a "Nirosta" metal frame and glass dice and chips, is especially desirable for the Cabaña as it is guaranteed to be rustless. The field may be of black and white morocco or in nine other equally attractive color combinations. With them are four glass ashtrays of harmonizing colors. Against the colored leather field the glass equipment is effective. Courtesy Cappellin Glassware, Inc.



Entrances to Some of the Most Unusual and Distinguished of the Modern Country Homes in America



Top, left—Colonial house of Mr. & Mrs. Wharton Poor on Long Island. The detail is authoritative, with wide, hand-riven shingles, wooden shutters and Early American wood paneled door. Roger H. Bullard, architect



The front façade of the home of Mrs. A. Slater at Montecito. This unusual Spanish entrance has the effect of leading up to the very roof, with the portico under the window and the wrought-iron grille of the little porch above. George Washington Smith, architect

Above—Classic type of Georgian doorway for the home of Mrs. Forsythe Baum. The paneled door, circular pediment and Doric columns are in interesting relief to the solid brick work. Dwight James Baum, architect

Many Styles and Periods of Doors and Doorways Are Illustrated Here, Rich with Inspiration for the Home Lover



Above—Medieval Spanish entrance to the Mediterranean home of Mr. George F. Steedman at Montecito. The doorway is of Eucalyptus with the paneling of the door in flat Spanish ballisters. Frame is carved in Medieval style. George Washington Smith, architect



Top, right—Simple, but distinguished entrance to the Connecticut home of Mrs. C. E. Mortimer. The stone work is beautifully laid up about the old oak door with its wrought-iron fan light. Heavy latches are also wrought-iron



Right—Double-arched front entrance to a beautiful Spanish home at Montecito. The tiled porch steps and the tropical planting of palms and brilliant flowers make this entrance one of picturesque charm and unusual beauty

(Continued on page 70)



Broadway To Date

The Passing Show Flattered, Flayed and Fumbled

By BENJAMIN DeCASSERES

Left—Colin Clive and Barbara Robbins in William Bolitho's "Overture" very well acted, produced by Bela Blau at the Longacre Theatre



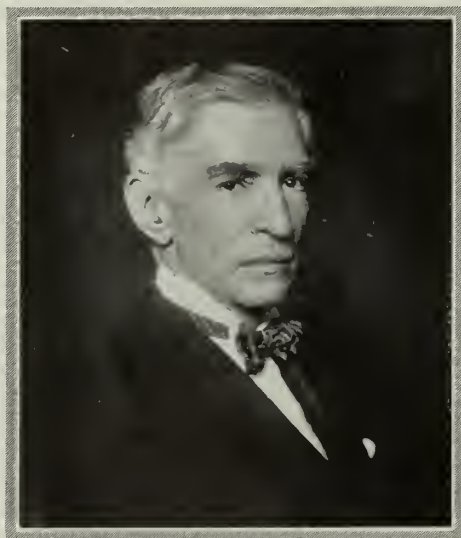
Right—Jane Cowl in a scene from "Art and Mrs. Bottle," at Maxine Elliott's Theatre, under the management of Kenneth Macgowan and Joseph Verner Reed

"OVERTURE"

OVERTURE," by the late William Bolitho, is a great drama. It is the one great original drama of the season. It stands out among the other productions of the year like the Empire State Tower. What a pity that Bolitho had to die without seeing his first, last and greatest piece of work!

This play, laid in a small German town in 1922, centers around the revolt of the proletariat. It quivers with action and mental explosives from the rise of the first curtain till the fall of the last. It is direct, profoundly significant and, above all, it rolls to its tragic end in an atmosphere of fatality and of eternity, the rarest of

Below—David Mannes, musician, noted as violinist and conductor, who has had the great honor of establishing the free concerts at the Metropolitan Museum of Art, which are now in their seventh year



tionist was done superbly by Patrick O'Brien. Barbara Robbins as Red Katie Tauler was intensely dramatic. In fact, every one in this play was, with the single exception of Clive, a study of rare beauty.

Dialogue, pattern, direction, acting, execution blend almost without a flaw in "Overture." It is an event that you must not miss.

"PETTICOAT INFLUENCE"

Gilbert Miller has a magic that is quite all his own. Nothing so trivial or light that
(Continued on page 80)



Emily Graham playing in "First Night" at the Eltinge Theatre

qualities to be discovered in most modern drama.

The story centers around Karl Ritter, upper-class idealist, who demands for the working classes that the Town Council shall abrogate a twelve-hour, reduced-pay law. They refuse. The workingmen take the City Hall, only to be driven out later by the soldiers. Ritter goes to his death.

This skeletonized version of the play can give you no idea of the lightning-like play of ideas between the idealists, the Communists, the government and Respectability as typified in the Town Council. These are not spoken essays, but they are the ideas that are now shaking the world put into action. No one is to blame: we see the inexorable necessity for each point of view. That is the beauty of the play and the reason for giving it my careful consideration.

Colin Clive, who did such fine work in the picturized version of "Journey's End," as Karl Ritter was handicapped by his English accent in a play that is Teutonic in its characterization. The direct-action, hard-boiled Communist revolu-



Mary Boland in "The Vinegar Tree," the Dwight Deere Wiman production arousing much interest at the Playhouse

The bedroom of Mr. James P. Donahue in his Palm Beach home is Spanish in feeling, with a beautiful antique Spanish writing desk, a magnificent old Italian walnut bed and a fine Kirmanshah rug. The chairs and the chiffonier are Spanish and the writing desk chair is Italian. The colors are very gay—blue, green, yellow and red. Elsie Sloan Farley, decorator



Men's Bedrooms of Distinguished Decoration

Beautiful Rooms, Representing Different Periods, as well as Different Individual Tastes, Are Shown Here, Each One of Distinct Charm. Ninth of a Series



Mr. E. F. Hutton's bedroom in his Long Island home at Roslyn. The bed is a beautiful antique Queen Anne model, the head- and foot-boards covered in old yellow brocade to match the bedspread. The curtains are printed linen in brown and blue and the furniture is covered in brown and yellow damask. A rich old Chinese rug is in shades of blue and brown. Antique English desk is walnut. Elsie Sloan Farley, decorator



PHOTOS BY DRIX DURYEA

Mr. Bertrand L. Taylor's bedroom in his New York apartment. The walls of this charming room are of old French fabric in a light shade of green and the carpet is green also, hand-tufted. These green tones make a beautiful background for the furniture, which is almost entirely black and gold lacquer. The dressing-table is Chippendale, from Ireland, and the corner cabinet made by English artisans. The bed is an adaptation of a famous and graceful William and Mary type. Jones and Erwin, Inc., decorators

One of the guest rooms for men in the shooting lodge of Mr. H. H. Rogers on Long Island. This room is in the old part of the house and is thoroughly masculine in furnishing. The old oak rafters run down from the peaked roof almost to the floor with ivory stucco set between. The bed is an Elizabethan piece, very old and very richly carved with an Elizabethan bench of oak at the foot. There are little oak "funeral stands" about the room for flowers and cigarettes and the old Elizabethan wing chairs are brilliantly upholstered. McMillen, Inc., decorators





The bedroom of Mr. William R. Coe at "Planting Fields," Oyster Bay. This charming room has the grace and comfort reminiscent of some lovely English country home. The furniture is upholstered in English chintz and the bedstead is old Jacobean with a coverlet of antique embroidered silk. Most of the furniture is antique Jacobean, oak, of course. The tables are the gate-leg model in oak. The group windows are paneled in colored glass and brilliant colored chintz is used for draperies. Charles of London, decorators

This severely beautiful place is the bedroom of Simon Guggenheim in his Park Avenue apartment. There is simple and dignified treatment here, carrying out the spirit of the principal rooms of the apartment, which are mostly in the Elizabethan manner. The door is old oak, linenfold paneling and the furniture includes some very rare old pieces of the early English carved oak. The wing chair is upholstered in an Indian fabric, richly embroidered. An old Gothic chest stands at the bottom of the bed. Arthur S. Vernay, Inc., decorators





Cuba and West Indies Winter Charm

Our Sunny Nearby American Riviera is Luring Many Thousands to its Agreeable Climate, Colorful Outdoor Life, Sports and Smart Social Activities. A Picturesque Old World Just Off our Shores

By HENRY WELLINGTON
WACK F. R. G. S.

*Author of: A Mulobile in the Cordilleras
—In the Tiny Land of the Ticos—etc.*

Porch of the residence of Mr. René DuPont, at Veradero Beach, Cardenas, Cuba. House built of stone, stucco and Cuban woods, principally mahogany. All its furniture made in Cuba. Architects, Govantes and Cabarroca

EACH year more of us explore the therapeutic value of sunshine. We abandon what is bleak and dreary and, like the Penitente Indian rite, embark for the Isles of the Sun—source of the earth's limitless fecundity. A balmy winter climate has in recent years become a saleable commodity—especially to people of our northern regions. There is something so humanly grateful in the winter sun down in the Caribbean Sea that few who have ever felt its inviting touch can resist returning to it frequently. That is why travel organizations of the Atlantic Coast have now made Cuba, the West Indies, Bermuda, the Bahamas, Panama, Central America and the northern coast of South America so easy of access as to make a trip to them seem like a casual jaunt into our remoter city suburbs. At least a score of steamship lines are now constantly carrying winter-voyaging passengers to and from the ports of Havana, Santiago, Nassau, Port-au-Prince, San Juan, St. Thomas, Hamilton, St. Pierre, Barbados, Trinidad, Curaçao, La Guayra, Cartagena, Colon, Port Limon and Kingston.

The city of Havana, in Cuba, has, perhaps, achieved more in less time in its social, sports, outdoor and indoor attractions for

tourists and winter residents than any other city in the world of fashion. Within the last twelve years its recreational development has been phenomenal. From a city of comparative local color and activity before the World War and our prohibition madness, it has become the substantial rival of resorts like Monte Carlo and the Venetian Lido. Yet it is only forty-eight hours by an all-water route from Park Avenue, New York. Indeed, Havana's expansion into the smartest social life of America has been sensational. While most of us will continue to visit the French and Italian Riviera, when the mood prevails, many of us will find it more and more convenient to say to our *alter ego*: "Excuse me a moment while I pick up a few real thrills with smart friends in gay Havana." Nor will sunshine lovers be deterred in this short way to salubrity and winter comfort by the fact that the beverages of the north, which are *excommunicata*, have the gracious benefit of clergy in the Cuban capital, where they may still be greeted and toasted without indictment, fine and fanatic clamor.

That noblest of all the animals in the service of mankind, the thoroughbred horse, is an institution in Havana no less important

on the race track than roulette on the table at Monte Carlo. But horse racing is but one feature in Havana's ultra-modern daily program of vivacious events. There is yachting off Marianao Beach from the palatial house and park of the Havana Yacht Club, and from that newer edifice, the Havana Biltmore Yacht Club; golf on the links of the Havana Biltmore Club; the Havana Country Club; the Almendares Club, and the Rovers Club—all in the immediate environs of Havana city. The golf course of the Havana Country Club has been referred to as "the sportiest course in the Western Hemisphere."

On La Playa Beach, Gulf Shore, Cuba, popular bathing resort of northern winter visitors to Havana. Courtesy Havana Post



But the only way to verify that enthusiastic allegation is to play the course in person on a bright, crisp day between November and April.

Organized pleasure for American consumption has become a social science in which our people have in the last decade invested nearly a billion dollars. Instead of the spontaneous, haphazard, undirected "day's doings" of a quarter century ago, the first class resorts of the world now plan, minutely time, and elaborately carry out all sorts of entertaining events for their guests. Time was when we had to travel far and laboriously to be entertained at all—now the radio and the phonograph have deposited grand opera, football, and a hundred other entertainments in the home and freely given their enjoyment to the least of mankind. Organizing human pleasure brought that about. Instead of hotels, clubs, churches, schools, museums and the like being merely what their names imply, they have now become vastly more by this process called organized human entertainment. In this direction Havana, in a few short years, has outstripped all other pleasure-producing cities seeking the patronage of well-to-do visitors and semi-permanent residents.

Early in February, Havana's Carnival opens with much ado about everything. It is a gorgeous enterprise—piquant, colorful, lyric and socially impressive. Special express steamers which leave New York just before it opens, return immediately after it closes—February 12th-15th. The most important Cuban holiday occurs on February 24th. It is known as Grito de Baire, the village of Baire being the place where the first cry for Cuban independence was heard. Its annual rally or tocsin therefore recalls the celebration of our Battle of Lexington.

Spanish chorines dancing with clicking heels and castanets, in long unrevealing gowns, at a popular Havana Supper Club. Courtesy Havana Post

Havana's dedication to the pursuit of happiness is as romantic as it is vivid. The city has always had the Latin attitude toward human play, human leisure and the graces of time unemployed in gainful occupation. This playful spirit infects every live visitor to Havana, with the desirable result that all the pests of the world of work, strife and purely material en-

deavor are completely sponged from one's consciousness. Human relaxation of that degree is priceless—wherever it is obtained!

Havana, in the guise of an all-round pleasure laboratory, is destined to occupy one of the most prominent places in the world of objective leisure.

The night-life of Havana and its beautiful environs overlooking the sea is as varied as the degrees of human life which vibrate within its ancient and imaginary walls. Here the Orient and the tropics, the manners and customs of East and West, mingle and melt into twilight, starlight and moonlight. And moonlight on a Cuban promontory is an unforgettable vision—lovely and romantic, and especially enchanting from the Malecon. The Malecon sea-wall drive becomes a gleaming parade of a thousand cars on a moonlit night. The dark, grim spectre of Morro Castle across the harbor accentuates the flare and flash of the movement on the wall. From there to the Casino at Marianao Playa isn't far except in social altitude. For at the Casino, the most brilliant social center in the Caribbean, the smartest of our social lionesses may have her glorious opportunity and, with her beauty of person and gown, swat her rivals a mighty swat. Outside, in the Vedado section of the city, Miramar Avenue is beautified by the palatial winter homes of princes and potentates. Their gardens, like the city's public parks, are in abundant bloom all winter, enriching a setting of marked natural beauty. The *patio* of the American Embassy; that wonderful Parisian boulevard, the Havana Prado; the Oriental Park racetrack, and finally that remarkable road, the Velvet Highway, to be 700 miles through the center of the Island from Havana to Santiago; these are all features of exceptional beauty and interest to the traveler in Cuba. The Cuba of today is, indeed, a marvelous achievement in a single decade.

If you are interested in a little Cuban exploration, visit the Isle of Pines, nearby. It is worth while. We recall that twenty years or so ago the enterprising publisher of the *Pittsburgh Press*, the late Thomas J. Keenan, became so fascinated with the climate and natural beauty of the island that he started to make it his principality and Sir Thomas its lordly ruler. Mr. Keenan had marked prevision of its possibilities—as he had of newspapers and other commercial enterprises—and if he had lived a few hundred years longer, the Isle of Pines would be the most famous dry spot in all the Seven Seas.

Matanzas is the city where a mule started the Spanish-American war. Cubans should remember that with gratitude when they find it necessary to address impolite remarks to any member of the somnolent species of *mulo*.

But for the liberation of our Cuban neighbors and the fanaticism of a Swedish legislator from Minnesota, Havana would still be the dump it was in the last century.

Cardenas has a fine beach, Veradero, and is as Spanish as ever in certain local aspects. It is the *situs* of René Du Pont's all-Cuban winter home. Cienfuegos is a charming

(Continued on page 94)



The imposing Presidential Palace, facing Zayas Park, Havana, one of modern Cuba's magnificent architectural structures





Left—Powder jars of pale pink opaque Venetian glass stippled with gold, with flower-top stoppers are among the new importations. Courtesy Cappellin Glassware, Inc.

Above—Bath crystal jars, powder boxes, cologne and perfume bottles in crystal reeded rose, with flower-top stopper. Courtesy Stenben Division Corning Glass Co.



Decorative Accessories for the Very Modern Bathroom

Gleaming Gold, Satiny Silver, Sparkling Crystal, Brilliant Glass, Gay Enamels, often Set with Semi-precious Stones, Fine Porcelain and Pottery Appear in Newest Mirrors, Flagons, and Boxes

By FLORENCE CLARKE



Above, left—Egyptian cotton of the choicest grade is used in these natural colored bath sets. Their very simplicity is sophisticated and greatly enhanced by the oddly placed monograms, executed in point Russe. Courtesy Mosse, Inc.

Above—Guest and finger-tip towels, hand embroidered on fine huckaback and sheer colored linen, delicately hand embroidered with thread of a darker shade. Courtesy Grande Maison de Blanc, Inc.

IN the sumptuous fittings of present day bathrooms, the utmost luxury and beauty are combined with the greatest utility and comfort, their floors of tinted marble, onyx, mosaic, or shining tiles and their decoratively painted, papered, tiled or tinted walls reflect the colorful tendencies of modern times and the graceful designs and flawless finish of their metal fittings, heavily plated with lustrous gold, silver, silvery chromium or nickel, reveal decorative possibilities previously unimagined.

Distinguished painters lavish their skill upon the mural decorations, either upon the walls themselves or in designs for wall paper, imaginative whimsies from the ocean depths, seaweed and branching coral, anemone and curious crustaceans, fantastic fish, exotic birds in gorgeous plumage, mischievous monkeys swinging from their tails, sea-gulls, swans, white heron and flamingoes and ships with snowy sails on seas of tropic blue. Walls of faience tiles in lovely pastel shades are in pleasing harmony with vitreous china or flint gloss enamel tubs and lavatories in old ivory, spring or deeper green, Tuscan yellow, horizon blue, "West Point" gray, or lavender, while black vitriolite effectively contrasts with the gold walls made from chemically treated shells found in deep sea waters off the Hawaiian Islands.

Among the many luxurious fittings for modern bathrooms, glass occupies a most important place, for it appears not only in mirrors, shelves, towel racks, bath bottles, jars, boxes and containers of every imaginable size, shape and hue, but even in cubes for door stops; and in these decorative

(Continued on page 82)

Right—Exquisitely mounted in sterling silver, these beautiful bathroom accessories in rock crystal sound the newest note in toilet appointments. Courtesy Brand Chatillon, Inc.

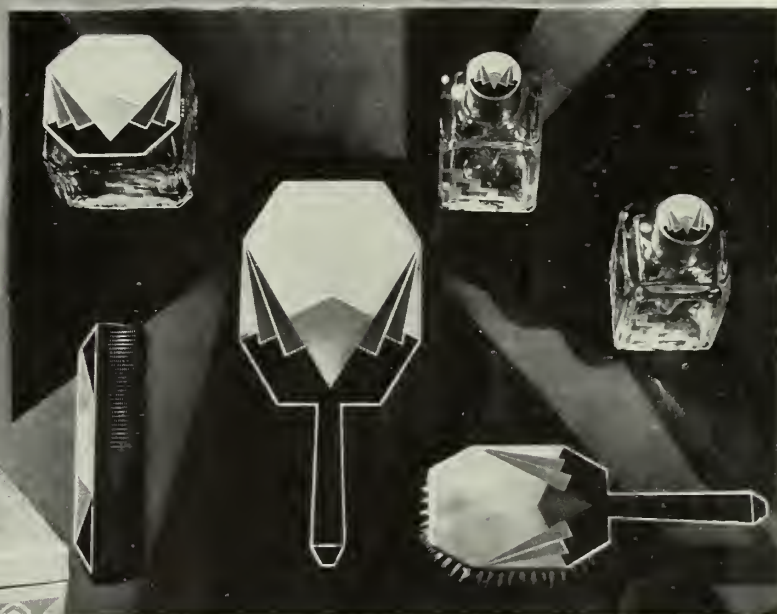


PHOTO BY DANA B. MERRILL



Above—Reproduction of a Louis XV bottle in crystal with Parisian scene etched in gold, containing perfume in "Quelque Fleurs" or "Le Parfum Ideal." The stopper is brushed with gold; case is red leather. Courtesy Houbigant

Above, center—Bath salts in asphodel odor in a clear crystal jar with black top; talcum in pirate odor in matching container; silver and gray metal box for bath powder; crystal bottles of amber perfume. Containers made in Paris. Courtesy Lenthérie

Above, center—Crystal bottles with enamel medallions in bronze frames, a powder box of engraved crystal with enamelled cover from France and swivel mirror rest on this perfume tray. Courtesy Ovington's

Left—An exquisite imported powder box shaped like a Chinese temple, complete with lamb's wool puff. Courtesy Helena Rubinstein

Above—In brilliant enamels on sterling silver, these decorative accessories are smart for the dressing table. Courtesy Victor A. Picard, Inc.



Left—Fannie Hurst whose latest, and some say greatest, novel, "Back Street", has just been published by the Cosmopolitan Book Corporation

Among the New Books

The Nobel Prize, Buying First Editions as an Investment, and Some New Books

By BURTON RASCOE

THE NOBEL PRIZE

SELMA LAGERLÖF was awarded the Nobel Prize for literature in 1909, "for the noble idealism, the wealth of imagination, the soulful quality of style, which characterizes her work." She was a teacher in the Grammar School for girls in Landskrona. Her first book was *The Story of Gösta Berling*. The first few parts of it were submitted to a newspaper in Stockholm which had offered a prize for a short novel. She won the prize. Then the Baroness Aldersparre gave her the money to give up teaching for a year in order to finish the saga she had begun. The novel was translated into Danish, Russian, German, Icelandic, Finnish, Dutch, Spanish, Italian, French and English. It was conceded to be one of the great modern classics. But, even so, it did not make much money for her and she was enabled to continue her writing only through the financial aid given her by King Oscar and his son. She was elected to the Swedish Academy—the first and only woman to receive that honor—and from this she derived a small pension. The Nobel Prize of \$40,000 finally gave her the desired leisure to devote herself entirely to the study and production of literature.

Lynd Ward whose "second novel in wood cuts," "Mad Man's Drum," has just been published

Much water has flowed under the wheels of the literary mill since



Wood cut illustration from "Mad Man's Drum," by Lynd Ward. All picture book published by Jonathan Cape and Harrison Smith

then. A few weeks ago Miss Lagerlöf sat upon the same platform in Stockholm with other recipients of the Nobel Prize when the honor, in literature, was accorded a slim, rubicund, nervous and excitable young American by name Sinclair Lewis. Before leaving America Lewis had been subjected to some bitter and envious criticism for having been awarded the prize. Dr. Henry Van Dyke, who is a member of the American Academy of Arts and Letters and old enough and honored enough to have a generous attitude toward the good luck of his brothers in the writing profession, so far forgot decorum as to deliver a long tirade against Lewis. Others in America, instead of feeling honored that an American should be given the Nobel Prize, criticized the Nobel Prize committee for having selected Lewis among so many writers as the one deserving the great honor.

Naturally Lewis was incensed by this. He always speaks his mind. He answered his critics, severally and in general, with an attack upon the American Institute and Academy of Arts and Letters and upon the attitude in America toward the literary artist. He was generous, as he always

is, toward his contemporaries whose work he admires and, in taking occasion to praise their work, he said that it was perhaps a mistake that he was selected instead of one of them.

There were pictures in the rotogravure sections of the newspapers of the ceremony of awarding the Nobel prizes. Lewis seemed woefully dejected. Miss Lagerlöf, in the same pictures, seemed serene and placid and yet, at the same time, bestowed upon Lewis a glance that was sympathetic and understanding. I may have been wrong, but that glance seemed to me maternal.

MISS LAGERLÖF'S NEW BOOK: "ANNA SVARD"

Miss Lagerlöf has recently completed a new novel, *Anna Svard*. It is the third story in a trilogy of the Löwenskölds. The Doubleday, Doran Company has bound the two earlier stories and *Anna Svard* into one book and issued it as *The Ring of the Löwenskölds*. The first story is *The General's Ring*, which tells of the theft of the great signet ring from the corpse of General Löwensköld and of the tragedy or curse that followed upon this violation. *Charlotte Löwensköld* is the story of the girl whom Karl Arthur Ekenstedt was engaged to marry. Karl Arthur was her cousin and a clergyman. In a quarrel with Charlotte he ran out into the garden crying that the first woman to cross his path would be his wife. That woman was Anna Svard; and the third book of the trilogy has to do with Anna and her relationship with Karl Arthur. The trilogy brings out the full character of Karl Arthur, a very human, human being, admirable at times, pitiable at times, saintly and disagreeable, heroic and foolish. In depicting him, Miss



Lagerlöf has shown a broad and enlightened sympathy and a kindly wisdom, salty with wit. The two women of the trilogy are memorable creations. The book is one of the outstanding literary events of the current season's work.

John Held, Jr., and Flyng Jib, his favorite setter. His book of dog stories is published by the Vanguard Press

(Continued on page 84)



New Designs in Washable Coverings for Modern Walls

Numerous Patterns Have Become Important Factors in Showing the Decorative Value of Correctly Treated Walls

By JOHN WILLMOTT

IN the age-old and oft-repeated stories that stir the childish imagination, the fairy queen accomplishes wonders and produces scenes of beauty by the mere waving of her wand. Time may destroy the pretty illusions of childhood days, but the remarkable march of discovery and progress of the present century might almost cause us grown-ups to think that each little god of the ancient past has whispered some secret into the ear of the present. For assuredly have many links been taken from the arts of past ages and forged by modern skill into those chains of beauty which add to the charm of our present homes.

But it is improbable whether we are always aware of the achievements of our own

The pattern of the Permatex wall treatment here continues the trellis form of the wicker furniture. Courtesy Richard E. Thibaut, Inc.

generation or whether we fully appreciate the individual beauty of many modern works that enter into the furnishing of our rooms. At least, we often overlook the importance of certain phases of decoration, nor is the least of these the treatment of the walls. Wall-covering rarely exercises the same romantic appeal as the furniture and other items, yet however attractive the movable objects in a room, their charms are largely stultified if the wall-coverings are unsuitable. Nor is there any reason why this all-important decoration should not be appropriate to the general scheme.

Modern artists, borrowing from the past and assisted by science, have achieved remarkable results in wall-coverings, so that

we of the present time have a far wider scope of choice than was enjoyed by earlier generations. Today, when the treatment of a room has been decided upon, it is possible to obtain various designs to blend with the other colorings and in this way the walls may become a perfect but never obvious background to the furnishings. The tapestries, the brocades and the chintzes of long-ago have inspired the patterns which enable us to reproduce all that atmosphere of old-time romance so generally sought in our time.

Apart from the decorative value of the many and various designs, modern science has succeeded in producing fabrics which are impervious to water and for that reason

(Continued on page 68)

Section of a wall treated with one of the floral fabrics in a room furnished in the simple style of the Early Republic. Courtesy The United Wall Paper Factories

A room in a Chicago home in the Modernistic style, the pattern of the wall fabric being geometric. Furniture upholstered in harmony. Courtesy Frederick Blank & Co.





Modern Colonial House Charmingly Rendered

In this Stone House, which Has Been Designed with a Full Memory of Old New England, there Is also the Luxurious Comfort of the More Civilized American Home

Julius Gregory, Architect

PHOTOS BY JOHN WALLACE GILLIES



Above—The front façade and gable end of the home of Mr. and Mrs. C. C. Wells, showing interesting combination of native stone and wood shingle stained brown. The trim of the house is cypress, painted white



Two entrances to the Wells home, both finely Colonial, with their dormer windows, paneled doors, slender iron railings at the side and small window panes for lighting the hall. Each doorway has wrought-iron lanterns

*Plumes add a formal note
to this gay and graceful*

CHINTZ



Flowers in summer fullness twine with swirling plumes in this design rich with color and decorative interest. Schumacher adds to its innate appeal the beauty of fine craftsmanship . . . Here is a fabric that hangs well, drapes superbly and belongs by birthright to charming, graceful rooms. Write for complimentary booklet, "Fabrics—The Key to Successful Decoration", Dept. B2, 60 West 40th St., N. Y. Schumacher Fabrics are sold only through decorators, upholsterers and the decorative departments of department stores. Offices also in Boston, Philadelphia, Chicago, San Francisco, Los Angeles, Grand Rapids and Detroit.



F. SCHUMACHER
AND COMPANY



The living room in the Wells home shows finely pine paneled walls with painted ceiling and an antique Dutch fireplace with pine mantel. The furniture is mainly Early American with Oriental rugs and there are hooked rugs on the second floor. All fittings are in the period

The dining room is particularly charming with its painted paneled walls showing an inset side board and a row of cupboards below. The windows in the rooms on the first floor are metal casements with frames of pine and on the second floor windows are double hung. Floors are oak plank

For floor plans see page 92





• On each successive visit to our showrooms, you will find many new and beautiful models added to our permanent exhibit of Fine Handmade Furniture — at wholesale only. The public are invited to call and take advantage of this exceptional opportunity to select from many unique and distinctive pieces and order through dealers or interior decorators.

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Right and Below—The walls of the house which is built for enduring beauty are built with the utmost care in workmanship and the utmost integrity of materials. The fine houses of this type, seen in construction above, are built for permanency and are the result of sincere collaboration between architect and builder. Courtesy H. D. Hynds, Inc.



PHOTOS BY TEBBS & KNELL



Below—One of the most finely built town houses in New York is that of T. W. Lamont, Esq. The architects were Walker & Gillette, who created an exceptional example of a house built for enduring beauty. Courtesy Indiana Limestone Co.

Building for Enduring Beauty

Responsibility. Architect and Contractor.
Specifications that Protect the Owner: First of Series

By MATLACK PRICE

IN this country of great estates and many large and elaborate houses, it would be interesting to know if more than a few people stop to consider what goes into the building of a large and elaborate house—what thought and care, what safeguards against deterioration, what guarantees that external beauty shall be made enduring. And in good building there are as many safeguards in the building of the house of moderate size as there are in the large house.

Very few people, I am sure, conjecture much about the actual building of a house, very few realize the important differences between good and bad building practices. Everywhere there are illustrations of fine houses in their finished state, complete, assured in their manner—and their fineness is taken for granted. Of course they are well-built . . . you assume that they are. But few people, until they are about to build themselves, think through the vari-

ous stages of the procedure; few indeed realize that enduring results come through the experience and integrity of trained men, through definitely placed responsibilities for the quality of materials and the performance of labor. It is for the person about to build that the present series of articles is primarily designed, and it is the writer's intention to depict building as, essentially, a realistic undertaking.

The architect, by all means, is the director of the destiny of the entire project. The Latin origin from which he derives his name says that he is the "master-builder", though today he does not himself undertake the actual building. He is, however, both the first and the final word. He designs the house, he plans it and he sets forth the many particulars of its design and construction in blueprints and specifications. And when he has done this he entrusts the building to a contractor, after binding that contractor in a most rigor-





In homes so smoothly managed that they seem to run themselves . . . where all the family carry on their varied activities with ease and comfort . . . there are telephones located at convenient points throughout the house . . . in boudoir, library, sun porch, kitchen . . . wherever time and energy can be saved by quick communication.



A telephone in the bedroom is a personal, intimate touch that young people appreciate. It saves steps during the day and adds an assurance of protection at night.



A telephone belongs in the living room, used more than any other by all the family. Close beside the reading lamp, it prevents over-long interruptions in an interesting story or game or conversation.

"WE'LL MEET YOU AT THE THEATER AT HALF-PAST EIGHT"



Telephones throughout the house are essential to gracious, comfortable living

THE BUSINESS of living is a complex one in this restless,

active age. It must be carefully planned, deftly managed. Or engagements pile up and schedules break down.

Some people seem always to live successfully, with fresh zest and interest for every day. You'll find the secret in their well-ordered homes. Where there is quiet and comfort, but no confusion. Where *telephones* are located at convenient points throughout the house.

Those telephones—in boudoir

and bedroom, in living room and sun porch, in kitchen and laundry—save a great deal of time and energy.

There's no running upstairs or down. Incoming calls are instantly accessible in all parts of the house—to all the family. Calls can be made outside—to a friend, to store or school or office—as quickly and easily as they come to mind.

This telephone convenience is available to your home at moderate cost. Your local telephone company will gladly help plan the arrangements best suited to your needs. Just call the Business Office.



A hurried trip to station, school or store? . . . A telephone conveniently located on the wall of the garage makes cars instantly available to any member of the family.





An unusual and attractive house in Cincinnati, Ohio, which illustrates the truth that enduring beauty in building is not by any means confined to large residences. R. E. Hunter, architect. Two pictures courtesy Portland Cement Association

ous covenant, to assume the most extensive responsibilities imaginable.

Architects of high professional standing, obviously, engage only contractors of equally high standing, because on the contractor's ability, his organization, his resources and his integrity depend those qualities which make for enduring beauty, for the house which will stand always as a fine building. The selection of a contractor is usually made through competitive bids on uniform sets of blueprints and specifications.

THE CONTRACTOR—HIS RESPONSIBILITY

Certain contractors have definite ideals and exacting codes of practice, have, in fact, as much pride in their work as the architect. They regard it, indeed, as a profession rather than as a business, and are united with the architect in sparing no effort to build a house of enduring beauty.

Turning again to the architect—you who are about to build will come soon to see him as far more than a designer. Personally, or through the trained personnel of his staff, he is to safeguard you at every turn, he is to anticipate and prevent every misfortune which may conceivably befall a building project while it is in work and after the work has been completed.

The architect is so generally associated in most people's minds with the blueprints of the house which is to be built that it is too often forgotten he is also responsible for the specifications. And these are as essential to the enduring qualities of the building as fine design is essential to its beauty.

Since architectural drawings and specifications are intended to be mutually explanatory, anything shown or mentioned in one but not in the other is required to be performed as though it appeared in both. Dimensions, obviously, are of absolute importance, but no matter how fully plans may be figured as to measurements, the contractor is required to verify all measurements at the building and to be responsible for all measurements he uses.

As the work progresses the contractor submits to the architect such "shop draw-

ings" as may be required, drawings of a highly technical nature which show the actual manner in which materials are being prepared or are about to be set. These, with such revisions as the architect may need to make, become the working drawings in accordance with which the work is performed. Samples, moreover, of all specified materials to be used by the contractor are to be furnished to the architect, on request, at his office, where they may be seen by the client.

The "General Conditions" of a well-written set of specifications apply to "all materials and to each and every branch of work and labor to be performed in and about and in connection with" the building. Sometimes unfortunate misunderstandings arise through changes or "extras" which develop in the course of the work, and many owners have a quite natural fear that there may be no way of fixing the figure or the responsibility of definite amounts that might result from such changes. One very popular architect covers this point (which should by no means be left in any vague form) in the following clause in his specification, under "Alterations and Extra Work":

Only the best materials and workmanship will insure the permanent beauty of the Spanish type of house, of which the major effect depends on fine technique in stucco work. Paul R. Williams is the architect of this Los Angeles residence

"The Owner shall have the right to make or direct any alterations, deviations, additions or omissions in the drawings, specifications, materials or workmanship which may be desired during the progress of the work, and the Contractor shall conform to such changes without impairing the contract. If the change involves an increased or diminished expenditure, then a just and equitable allowance shall be made and approved by the Architect and added to or deducted from the contract price as the case may be."

A more familiar general clause in the architect's specifications, but one of the most important, is the one which directs that "All labor shall be performed in the most thorough manner by skilled workmen, all materials shall be the best of their several kinds in quality, and as herein specified"; and under the clause, "Contractor's Duties", personal responsibility for the performance of work is thoroughly covered from every angle. More than this, the contractor's duties are categorically enumerated, and with such foresight as might exceed that of even the most cautious owner. In successive clauses the owner is cleared in advance of any possible loss through infringement suits on the use of any patented devices used in the course of the work, of any possible losses through local building violations, liability or damage claims on injury or life of any workman engaged and of any form of lien against the building.

From all of which it would appear that no predictable losses or penalties can, in a carefully written specification, fall upon the owner.

In the matter of protection of work and materials while a building is in construction, good practice dictates the utmost care. The extent to which such care may be made obligatory on the part of the contractor is set forth in a specification clause well worth quotation *in toto*, since it is the purpose of this series of articles to define good practice throughout the progress of a building operation. Neglect of proper precautions, not specifically covered, may result in serious losses or in jeopardy to the structure itself. The following, then, is of vital importance:

"The Contractor shall protect all materials and all of his work from damages of the elements or otherwise and he must protect from injury or defacement all work and finished parts and material, and cover or

(Continued on page 88)



Salubra Pattern No. 30877—silver bubbles and black modern motifs on a background of Bermuda Green—strikes the keynote of the color scheme in this bedroom in a Rumson, New Jersey, home. This is but one of hundreds of Salubra designs to harmonize with every type of interior—Period or Modern. Myers & Shanley, Newark, N. J., Architects.



Photo ©
AMEMYA

ORIGINALITY in Texture and Design

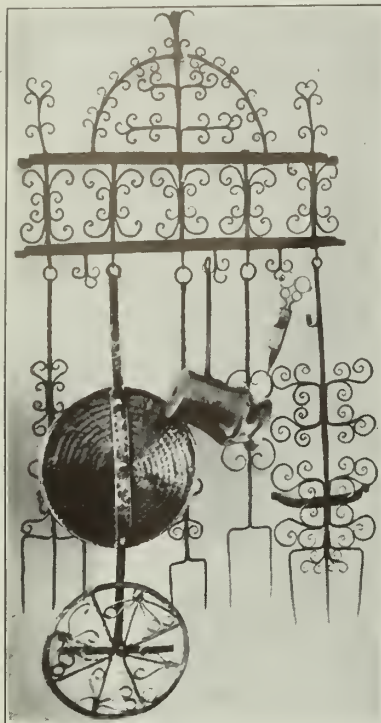
Salubra Wall Coverings give rooms an air of distinction which cannot be achieved in any other way. ¶ The sensationally beautiful patterns which can be had in Salubra—and only in Salubra—represent the high mark in wall covering styles. ¶ Salubra styles are originated in those active style centers—Paris, Berlin and Vienna—cities to which the whole world looks for the exclusive and unusual in decoration. ¶ Salubra not only has national, *but international* distribution. That's why Salubra is able to offer you a choice of 2,000 patterns, covering every taste and requirement, solving every decorative

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WON'T FADE WILL WASH

The Miracle of Old Spanish Ironwork

(Continued from page 30)



Beautiful wrought-iron used for humble purposes is shown in the espadera upon which the kitchen utensils are hung, a feature of Andalusian kitchens

for tables, grip handles for chests, locks for wardrobes and vargueños, and also for the latter, an abundance of pierced iron plaques cut from sheet iron. The vargueño appears to have been evolved from the chest by raising it onto a stand and fitting the interior with small drawers and compartments with doors, whose rich decoration of gold and inlay particularly suited the luxurious southerners. There are two kinds of vargueño—the open faced and the closed. The hinged front of the latter depended entirely for its embellishment on pierced iron lozenges or medallions, often gilded and always backed by velvet. At the corners of the box were iron braces cut from the flat and ingeniously bent over top, front and side. But of all the metal trimmings it was the lock and hasp that received most attention, both being featured by delicate flanking colonnettes, and dominating in size and workmanship the rest of the appliques. The pierced designs are sometimes geometric, sometimes of lions, emblem of the old kingdom of León, sometimes old castles for Castile, while the pilgrim's shell, denoting a family's membership in the Order of Santiago, were set button-like between the plaques.

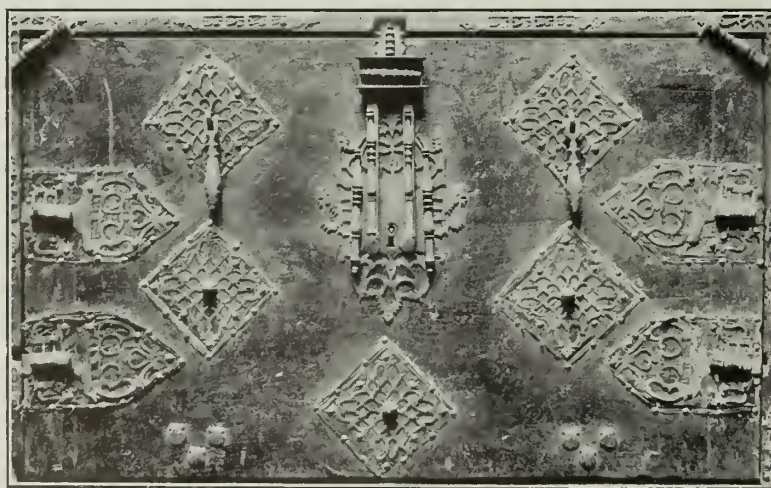
Pairs of bracing irons were used on Spanish tables large and small, robustly forged in the former case to accord with the massive walnut slab. Irons may terminate at the bottom in a floriated scroll or less often, the bar may bifurcate and form the hairpin type. A table with handsome hairpin (horquillo) irons is highly prized by collectors.

Outside the house the smith's chief contribution was the window grille or reja, the balcony and the ornamental nail-heads that studded the entrance door. It may be remarked *en passant* that the long strap hinge seen in France seldom found favor in Spain even in Gothic times, the Spaniards preferring to swing a door Moorish-fashion on pivots. Both the nail-heads and the window reja were used by the Moors, although with them the latter was more often a dense wooden lat-

tice than the more transparent composition of iron bars. The reja has no regional limits. It is found in all parts of the Peninsula. How else indeed could there be any courtship? For it is through the window bars that the lover has to woo, he, the *novio*, for hours in the street shifting from foot to foot while she, the *novia*, sits inside behind the grille: both oblivious to passers-by with whom it is a point of honor to appear unaware of the proceeding. Where houses run to two or more stories the iron balcony plays its part, the love-making being in sign-language from the girl above to the youth in the street. Or sometimes he rents a neighboring balcony at the same level. I recall a certain little inn where the balcony of our room was thus let out daily between three and four, and the *novio*, to show his gratitude at our not objecting to the arrangement, offered to present us to the *novia*. In this connection they tell an amusing legend in Trujillo, where the conqueror of Peru was born. A contemporary of his was known as the Samson of Estremadura. One night, after whispering thus with his *novia*, he felt unable to leave without embracing her. The iron bars forbade, so he tore out the entire reja and tossed it lightly over his shoulder.

"But see how you have compromised me!" wailed the horrified maiden. "Then I'll similarly compromise every girl in the street," he reassured her, and proceeded to rip out all the other rejas in the row.

Famous examples of window



screens still survive in Salamanca, Avila, Toledo, Sevilla, Ubeda and other cities; old balconies also, with rings at either end which, like the kitchen fire-dogs, used to hold torches of flaming pitch but now serve to support flower pots. Sometimes the balcony runs clear across a broad façade embracing all the windows of the second or main floor, and is upheld by a row of graceful scroll brackets. Such a one may be seen on the Peñafior Palace in Eciija, in baroque style; and again on the Hospital Real in Santiago de Compostela built in the beginning of the 16th Century. The late Mr. Charles Deering, for his beautiful medieval residence in Sitges, brought a noted iron balcony from Santa Coloma de Queralt in Upper Catalonia. When ironwork as decoration was at its last gasp many balconies and stair rails were designed in French baroque and rococo styles, and their thin laciness is in strong contrast to the robustly forged architectural accessories of the preceding centuries. The Majorcans invented a

stair rail all their own, namely: of upright members cut from heavy sheet iron in the silhouette of a Renaissance balustrade.

The ornamental nail-head for doors was popular throughout Spain, but specially so in Andalusia, the land of its origin. When the head became large and much elaborated it was found difficult to hammer it into place, so the smiths began to make the head separate, driving the nail through afterwards. Sometimes the nail was convex, sometimes flat, sometimes beaten out from the back into a large bosse; sometimes it was round, or scalloped, or star-shaped. These various forms arrived at while the metal was hot; further enrichment, such as chasing and piercing, was added after it grew cold. In short the nail surpassed its original utilitarian function and became primarily ornamental. A door thus featured gave little heed to handsome lock, and this is to be looked for rather on cupboards and chests; the knocker on the contrary was given great importance and completed the furnishing of an exterior door.

The knocker (*aldabón picaporte* or *llamador*) was Gothic in spirit if made in the north, Oriental if made in the south; that is, in Toledo or south of it. The Gothic was first fashioned after a fantastic animal; later the human figure was rudely hammered up till the unwieldy metal became as illusive and suggestive as the modernist tries to be with facile pencil or brush. The Gothic knocker was a vertical composition; the Oriental generally had a round, square or starred back-plate from which depended the knocker, usually a mas-

Sevilla and for the abbots of Miraflores and El Paular, Sancho Muñoz who was head of the ateliers of Cuenca, and Bartolome of Jaën who signed the superb grille of the Royal Chapel in Granada Cathedral were not merely ironsmiths but artists of the highest rank.

EDITOR'S NOTE: Some illustrations for this article are from "Spanish Interiors and Furniture," by Stapley & Byne; "Architectural Details of Central and Northern Europe," by Mack & Gibson, and "Spanish Iron Work," by Antinano, all published by William Helburn, Inc.



Typical Catalan andirons of the 15th Century Spanish wrought-iron

Speaking of Art

(Continued from page 43)

such a beautiful gesture, was one of the most convincing drawings of the season. It had that quality of sureness of stroke that one always expects in Glackens or Daumier. In the Poiret collection there were also ceramics, cups, plates, books, all very precious.

At the Roerich Museum, an exhibition of note was the showing of one hundred drawings of old masters from the private collection of Professor Frank Jewett Mather, Jr. Professor Mather is director of the Princeton University Museum and is regarded as one of the foremost collectors of this type of drawing. This was the first time that New York enthusiasts had an opportunity of seeing this collection which it has taken twenty-five years to assemble. Some of the drawings were the very finest examples of the particular masters. Among the artists represented were Raphael, Paolo Veronese, Andrea del Sarto, Tintoretto, Titian, Perugino, Correggio.

The Lucy Lamar Galleries this month have held a double exhibition, the paintings of Lillian Cotton and the sculpture of Albert Stewart. Mrs. Cotton's work showed a variety in her method of handling different portraits, some of them very charming. She presents women young and old and charmingly middle-aged, with a certain reticence of color which is unusual in these days of brilliant tones. The sculpture of Albert Stewart is modern in its extreme simplicity and massiveness, but not modernistic. He seems to have set himself a standard of reality rather than mere realism. He has received many medals and prizes and you feel that his work shows a profound knowledge of his subject.

Beautiful wrought-iron as a decoration for a vargueño is shown here with an interesting pattern made from iron locks, plaques and shell nail-heads

sive ring. This door adjunct being easy to remove and convert into "coin o' the realm", not many remain.

The ironworkers of the Gothic age like their contemporaries who worked in other crafts are anonymous; artisans doing their day's job with never a thought of earning future praise. But when, in the late 15th Century, Spain felt the stimulus of the great artistic tumult called the Italian Renaissance, the simple craftsman began to feel that he was part of a wonderful new movement, and that his creations would live. Even when he did not sign his work we can identify it by the contracts and other records kept in the archives of the various cathedrals. Cristobal Andino, who worked for the canons of Burgos Cathedral, Francisco Villalpando for those of Toledo, the monk Fray Francisco de Salamanca for those of



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Sundour UNFADABLE FABRICS

S U N N Y D A Y S A R E S U N D O U R D A Y S

(Continued from page 57)
many of the present-day wall-coverings may be cleaned by the simple method of washing them with soap and water. Numerous tests have proved that even scrubbing with a soft brush in no way affects either the delicate colorings or the fabric itself; and we are personally acquainted with no few rooms where the walls are treated with one or another of these washable coverings which have been subjected to numerous washings, yet have stood the test and are today as they were when first applied to the walls.

This point is stressed because no few housewives are diffident about using so much as a damp cloth. But there need be no fear of damaging either the surface or the pattern, as the following incident goes to prove. The den in a Philadelphia home was paneled with waterproof wall-covering which reproduced one of the lighter old tapestry designs, the rectangular panels reaching to within eighteen inches of the ceiling, being framed by walnut moldings.

On the desk, which stood fairly close to the wall, there was a massive pewter inkpot with holes around the top in which the pens were placed.

One of the servants in some way sent that inkpot "flying". It flew against the wall and the wall assumed a new "pattern" produced by the ink. The servant dared not do more than remove as much as possible of the ink with a dry cloth and a quantity of the ink remained on the fabric. Days later the owner noticed the ink stains and knowing the

Bedroom in the New York home of Mr. and Mrs. Richard F. Hoyt, the walls of which are treated with patterned washable covering. Courtesy Frederic Blank & Co.



Cabin in the "Conte Grande," the walls of which illustrate the pleasing effect of washable brocades used as decorative panels. Courtesy The Standard Textile Products

fabric was washable had them removed with warm, soapy water. Which goes to prove that the surfaces of these modern wall-coverings are consistently resistive and may be easily cleaned even after some time has elapsed, and though stained with so powerful an agency as ink.

Many years in the field of the decorative arts are apt to breed a certain unavoidable skepticism of the wonders unfolded by modern inventiveness. Contrariwise, when one of the wonders represents all that its inventor claims for it, the skeptic mind is just as apt to become unduly enthusiastic; ergo, as the old books say, a rein must of necessity be kept upon that enthusiasm. But let it be

said that each of the several rooms we have actually seen with this wall treatment deserves admiration as an invitingly livable interior and is a tribute to modern mechanical development.

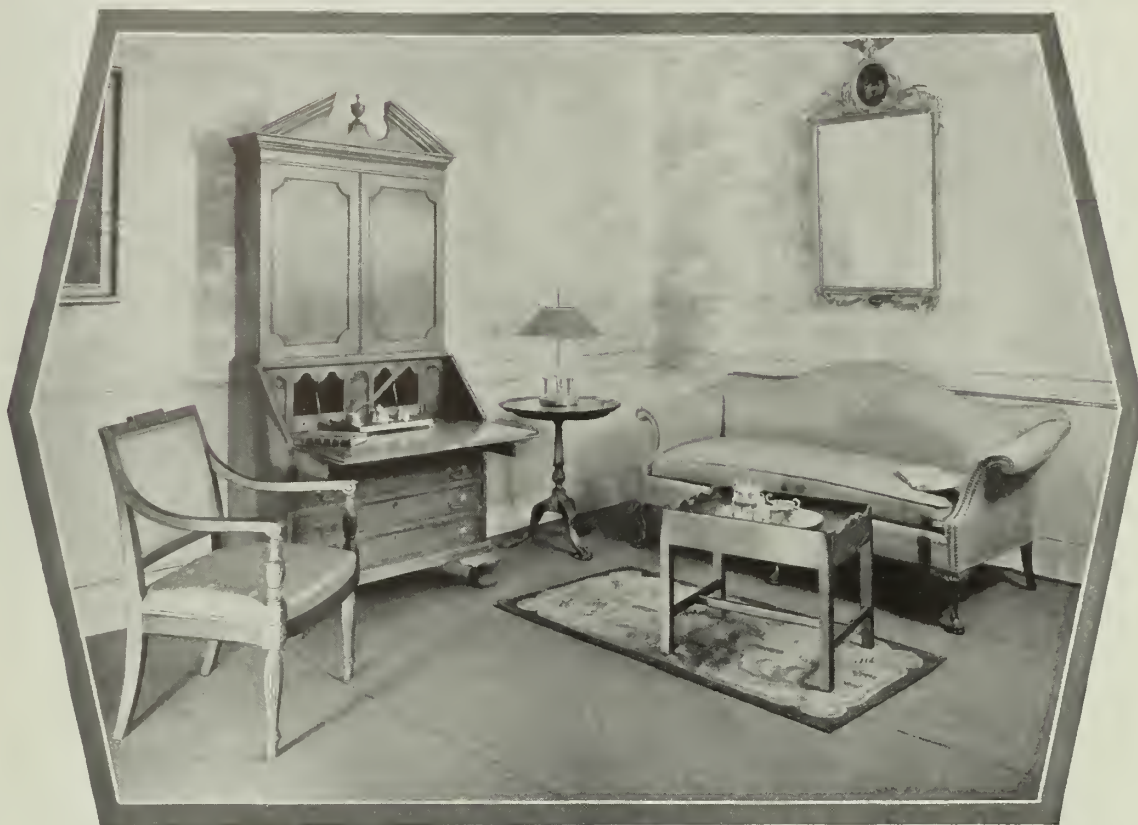
In one New York dining room, furnished in the style of Hepplewhite, the walls are covered with a washable pattern taken from the old Oriental designs, popular in France and in England during the 18th Century. Similar patterns are seen with French Louis tapestries as well as with other fabrics of that period and the particular one used in the room mentioned was closely related to the well-known willow pattern, though the figures of the lovers and the turtle doves were omitted. Similar scenic effects are frequently used in halls, but in deciding a pattern for this part of the house consideration must be given to the lighting. This because the wall-covering can and does serve as a reflector and if one of the lighter scenic effects is used, it adds a sense of spaciousness.

Remarkable success has attended the efforts to produce the patterns found with the wall-paper of Colonial homes. Many of these are extremely dainty; so much so that it might be thought inadvisable to use a damp cloth on the surface. The floral and other delicate patterns, however, are immune to the effect of water and are easily cleaned. Consequently, the colors of the little roses,

(Continued on page 86)



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(Continued from page 47)

Right — Arched entrance to the home of Harold Vanderbilt at Palm Beach. The pecky cypress door has a little grilled window in the upper part, heavily studded with iron nails. A shrine fills the upper part of the archway. Tropical planting makes a delightfully appropriate and most brilliant setting. Addison Mizner, architect



The Long Island home of Charles B. Hayward, Esq. The entrance to this delightful French Provençal home is of wood with a peaked slate roof. The house is finished with brick veneer and stucco. An interesting play of light and shade is provided by the varying textures, and the planting of rhododendron and evergreens close to the entrance. Frank J. Forster, architect

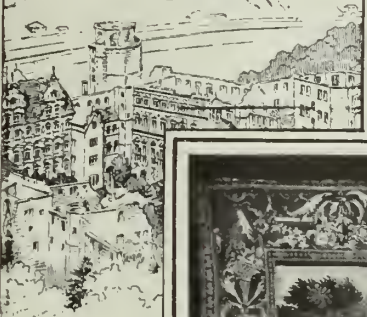
PHOTO BY
JOHN WALLACE GILLIES



The archway surrounding this old oak door is of brick set up in a decorative fashion. Brick is used for the window frames and in other architectural details of this gracious California house. Donald McFarland, architect

BOREAS, the north wind, weary at last of his unsuccessful efforts, acted out his true character, seized his love, the nymph Orithyia, and carried her off. Such is the story of this rare and colorful Gobelin Tapestry.

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Simple in outline, massive in weight with handles and spouts modeled after the original, this Service is a particularly pleasing example of the Period and is one of the many Sterling Silver Services in this collection.

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Houses Rich in Color and Texture

(Continued from page 27)



Another side of Mr. Bowman's art—a farmhouse grouping on old Connecticut lines, nestling into a gently sloping site

in turn, their public buildings and homes.

"What I am trying to show," Mr. Bowman said, "is that new styles are made by re-using an older architecture. The Romans did not set out to build something that nobody had ever seen up to that time—they merely said: 'We will try to build as fine buildings as the Greeks did.' And in their effort to reproduce Greek architecture, their work gradually became new and native. I believe that we must have a standard to work from. If we don't teach draughtsmen and mechanics to do things right, where will we be? Shall we continue the hundred years' midnight of Victorian times?"

"Another thing," continued Mr.

picture of a country home. The materials—the rustic masonry, brick chimney tops, oak trim and roof of roughly-laid shingle roof tile, metal sash, lead gutters—all were handled with a bold, sure artistry, strong in its character and relief and light-and-shade, but in all respects subordinated to the big, simple impression of an harmonious whole. One felt the structural character of the house, its substantial quality as a building—the strongness of the stone, the grain and fibre of the wood, the rocky character of slate and shingle tile. It was excellent in taste and a perfect Elizabethan cottage to small scale.

We came again to a smaller house. "I would call that a modern home," remarked the architect. "Its



The more formal, symmetrical mass appears to excellent effect with a broad, level lawn and the wide driveway in the foreground

Bowman. "The modernist movement has no history of ornament behind it. That may be the reason why some of these designers try to palm off Mayan patterns as something up-to-date. Details from all the periods, I think, can be assimilated to our modern needs. We can assemble them in a free, comprehensive way. Within limits, of course: Spanish and Italian won't easily mix, but sometimes Elizabethan motives can be put beside extremely refined Adam details."

We thus disposed of the controversy over modern.

We then turned into a district of miles of country houses. Suddenly Mr. Bowman stopped his car before an Elizabethan house of stone, with other materials added in places—oak, stucco, timber, brick—a characteristic design of his, bold, yet harmonious and finished, in fine proportions and excellent scale.

We went further on and a couple of minutes later we stopped before a charming little fieldstone house, set back about a hundred feet from the road, on a flat site—another charming

brick, slate and oak are not copied from anything—they are as simply treated as I could think of."

"Aren't those elliptical doorheads an original touch of yours?" I asked.

"I copied them straight from a house in Arras, France."

Frequently on our trip, I heard Mr. Bowman make a similar statement, when I noticed a detail of entrance, or porch, or bay window or chimney. It is quite unusual to find a designer who frankly takes old details whole and who yet keeps his individuality of design. He seems always to choose the right detail for the right place.

The turning point of our round trip from Bronxville was one of Mr. Bowman's latest and largest works—the country estate of Mr. George L. Ohrstrom, at Round Hill, outside of Greenwich, Connecticut. An Elizabethan house of warm yellowish native rubberstone walls and Indiana limestone trim, dominated by a big, sweeping, high-pitched roof of light reddish shingle tile, it was situated well up a long hillside, overlooking

(Continued on page 76)



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«CREATORS OF DISTINCTIVE BUSINESS HOMES»

Legendary Stories of Chinese Vases

(Continued from page 33)



Rare Famille Verte bottle-shaped vase decorated with dogs of Fu, sporting with brocade balls, of the Kang H'si period 1662-1722. Courtesy Ralph M. Chait

of Buddhistic origin, others such as the Taoist basket of flowers, chess board, and different musical instruments and the several geometric Confucian symbols being employed by the Oriental artists on the vases.

It is easy to discover that the prevailing desire of the Chinese was longevity. This is evident from the frequent appearance of the stork, the tortoise, the peach, the gourd, the prunus and other emblems; and a like symbolism is represented by the hare which is supposed to have lived on the moon preparing an elixir of life. Similarly the Ho-Ho bird typifies benevolence and is the foreteller of happiness; when it is shown in all the five colors of its traditional plumage, it is supposed to be the emblem of the empress, the colors symbolizing her virtues. The bat is another sign of happiness and its shape is freely used both within panels and as an ornamental border. And in passing, it is interesting to note that it is also repeated in the handle and escutcheon plates on 18th Century American and English furniture.

Someone may have credited himself with an original thought when the modern slogan advising us to express our sentiments in flowers first appeared. But that same method of conveying loving messages was known to the Chinese many centuries ago. And from the oft-repeated peony and chrysanthemum we have to admit that the Orientals were at least not backward in sending affectionate regards, for these flowers were invariably painted on vases intended for gifts, the import of the blossoms being lasting love and wishes for happiness.

Neither does the fascination of the Oriental ornaments emanate only from the little figures, the flowers and the emblems with their poetic messages. The native symbolism is repeated in the numerous decorative bands and grounds in the form of diapers, these all enhancing the colorful attraction of the whole. All these borders and bands are applied

in one enamel, generally of a different shade from that dominant in the body of the piece. It may be a hexagonal vase, the sides painted with emblems and flowers in reds and greens with diaper bands around the rim and foot of a varying tone of red, green or blue. Or a bottle shape with a like banding around the neck, the middle and the foot.

In the ever-moving turmoil of the modern age we are mostly satisfied with the beauty which these porcelain vases bring to our rooms. They are, we all admit, the acme of artistic achievement but we rarely give any attention to the motifs and craftsmanship responsible for that artistry. Even such simple objects as the curious squat jars for preserved ginger were decorated with naïve subjects in blue on the white body. And more than one of these once unimportant jars is now a valued ornament raised on a teakwood stand. With other vases the decoration is in white reserve on a rich blue ground; this style is more often employed with the prunus bow or hawthorn pattern. Many of the latter are "crackled"—that is, have a series of hair-like lines running in undefined shapes over the surface, accomplished by allowing the glaze to cool more quickly than the clay body.

Seemingly unrelated subjects are frequently painted on different parts of the same vase. The body may represent a story from Chinese religious history or mythology, while above are scenic landscapes with pagoda and mountains in the background entirely separated. Many of the pictures are depicted, as it were, in unattached sections and this leaving something to the imagination is one of the characteristics of Oriental porcelain painting. A favorite decoration was the combined use of birds and rocks with peonies and other flowers doubtless emblematical, but selected equally for the reason that these subjects permitted the painter to use brilliant enamels. The plumage of the bird and the natural colors of the flowers stand out in splendid contrast against the more sombre rocks and it is such panels that have caused the Oriental vases to enjoy a never ceasing popularity.

There are those which develop the simpler forms such as the blue and white or those with the all-over colors such as the celadon and similarly delicate shades of green. On the other hand, there are many displaying the height of magnificence in the style of the painted decorations. With the latter, there is quite often a free use of gold, landscapes and figures being painted in enamels on a gilt scroll ground; or subjects such as Ho-Ho birds and flowers applied in vivid reds and blues embellished with gold. On occasion also, flowers are applied in celadon and blue on a black ground and this latter is an exceptionally effective combination.

Mention of celadon recalls one more romantic association in connection with Chinese vases. This color obtained its name from the green cloak worn by the shepherd Céladon in D'Urfé's romance *Astrée*. The tone is rather of the sea-green hue though decidedly more gray and despite the many efforts to reproduce it in European factories, it has never been successfully duplicated.

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Living on Coronado's Silver Beach

(Continued from page 36)

It is but four months old as yet, but because of the owners' enthusiasm and the help of Charles J. Adams, landscape architect, it is already lovely, and each month and year will see it growing in grace and beauty. Down the center is a Moorish waterway, a narrow, tiled ribbon carrying the overflow from the wall fountain into a circular pool in the lower garden. This rivulet is the center of a tiled walk which runs the full length of the garden, both the upper and the lower terrace. Blue strawberry jars with cacti, sedum and similar succulent plants keep a decorative succession of flowers to match the tile, all the year through.

At the head of the garden, in the center, is a wall fountain, with the flower-tinted tile of the panel out-set, so that the water, released from above, flows over them with a rippling, sparkling brilliancy. On either side are plant basins for flowers which overflow the sides and even venture out for a dip in the water. Here the color scheme is most pronounced and from this summit of artistic interest, the rest of the garden takes its inspiration.

As everybody knows, there must be "flat" spaces in a garden, else there is chaos. In this case it is the lawn which spreads out peacefully, like a lake or dancing floor, with the plants arranged around it like lovely dancers waiting the strains of a minuet to bid them begin a midnight frolic. Against one wall are fuchsias, trained espalier-wise. All the blue flowers known to southern California are here, with lovely pinks, mauves and violet to keep them from becoming insipid. White blossoms provide highlights where needed. A few valorous reds give snap and dash to borders

and help keep the Spanish tile in harmonious place. A Jackaranda tree scatters blue petals on the lawn, a Belle of Portugal rose climbs vivaciously up a wall and runs around a balcony. Trailing plants lift the garden color up the side of a stairway by means of pots held in place by iron fixtures.

This garden was designed for night beauty as well as for day. Is not this a lovely thought! When should a garden be more witching than at night, when the moon shines upon it and the flowers release the subtle odors unknown to day!

Moonlight-toned lights are concealed beneath the eaves of the house so that when the moon is not shining, its mystic light may be simulated. The shadow effects of vine and leaf against a wall are never more beautiful than when night, blotting out confusing details, reveals the full marvel of stem and leaf design.

One other feature of this delightful garden is a seat on one side just where a fine view of the garden may be had. It is of Spanish tile and above it, on the house wall, is a bas-relief designed and made according to Mr. Peterson's own idea. It is a Guerin-like map, in low relief, showing the contours of his immediate environment, Point Loma, the Silver Strand, the Flying Field. Down in one corner the ancient San Diego Mission is indicated. In the other Agua Caliente (indicated by a row of bottles fast becoming obsolete). The San Diego river runs like a blue ribbon down one side, a full rigged ship sails the Pacific, whales spout as they ought to on a map and in the center is the usual compass star, in the form of an iron standard from which springs a bracket holding a ship's lantern.

Houses Rich in Color and Texture

(Continued from page 72)

to the south a wide bowl-shaped valley of pastoral landscape.

We drove back towards Bronxville, in part by a different route, still viewing houses. I came to be able to tell a Bowman house at sight—more by its bold, artistic character and good color than by anything else. I noticed that his sense of color harmony was extremely sure. If the brick or stone forming the dominant material in his design varied from house to house, as it often did, every other color, of roof slate or shingle tile, or wood or stucco, was likewise varied, to harmonize with it in a pattern of tones. Thus some of his houses had a bolder, some a more subdued key; some had a slightly tawny, or reddish, or grayer general tone. The variety of design was also great, often because the sites were extremely irregular. Many were the cases that called for a bold, original solution of a problem made by abrupt slopes, ledges, a case in which garages, entrance and service roadways, terraces, retaining walls and gardens tested an architect's resources to the full. "I have some devilish sites to work on," said he. And he certainly had.

It is just such sites, however, that, when their problem is well solved, often make for triumphs in country house architecture. This is true, not only in the case of the individual house, but of that far more difficult problem, the grouping of three or more neighboring houses. One such effective grouping I saw, in which

Mr. Bowman's own home played a key rôle. Perched on a steep hillside above a curving glen in a bow-shaped descent, its several neighboring houses are stepped down on the lower levels, the lowest being over a hundred feet down from the crest. Thus, the hill is covered with a medley of buildings, terraces, roads, gardens, and almost everything else. A brook runs through most of the gardens. Yet all this intricate design is worked—almost burrowed—into the terrain, so that one is hardly conscious either of it or of the neighboring houses. Somehow, all blends into the planting and into the almost forest effect of the trees. I scarcely recall anything finer even in Europe.

"Most of your houses are Elizabethan, it seems," I remarked.

"That is because so many of the people here prefer that type. But I'll show you some other types also."

One was a delightful little irregularly L-shaped house of wood, of the type built by the early Dutch settlers on Long Island and in New Jersey. It stood on a terrace above the road at the foot of a dell. A brook, opening out into a tiny pond, ran through the lawn in the foreground. The architect showed me also a few large, comfortable-looking Georgian houses, generally located on broad, flat sites.

Finally, as the trip neared its end, Mr. Bowman said: "You have seen a great many houses. I think that they show we are making progress towards a higher standard of home building."

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Decorative Value of Walnut Furniture

(Continued from page 39)



A fine old Chippendale low-boy and mirror, effectively placed against a pine paneled wall. Courtesy The Bristol Co., Inc.

adopted the designs of the English master-craftsman in America.

Here we will leave the historical reference because it is the intention of this article to present the decorative value of walnut furniture and to emphasize the fact that the same qualities exist with the present-day replicas as with the early pieces from which they are copied. It could be said, and truly, that some of the figured effects achieved by the modern methods of cutting the wood are more remarkable than those of two centuries ago. Which carries us to the principal point of interest in walnut, the various natural and beautiful surfaces of the veneers.

Back splats of chairs and seats, the paneled doors of cupboards, tops of tables all offer the modern craftsman an opportunity to display his skill in applying veneers. Frequently, the edge of a table, the frame of a cabinet, the outer edge of drawer fronts and similar objects are decorated with wide bands of "herring-bone" a form of decoration obtained by cutting the walnut so that the dark and light stripings of the wood run diagonally. In addition there is what is called "oyster" which is merely thin slices cut from a root or the branch of a tree; and crotch cut from the joint of a limb to the trunk.

So much for the method by which the decorative qualities of walnut furniture are attained, and which show its possibilities in any room whether it be a dining-room, a living-room, a bedroom or a hall. Obviously, as sideboards, in the form we know them, were not made until some years after the time of Queen Anne, it has been necessary for the modern craftsmen to adapt another piece of furniture for this purpose. And they naturally looked to the styles of the old kitchen dressers which are now made with cabriole legs and minus

the shelves above, to serve as a side-board for a dining-room in the style of the early 18th Century.

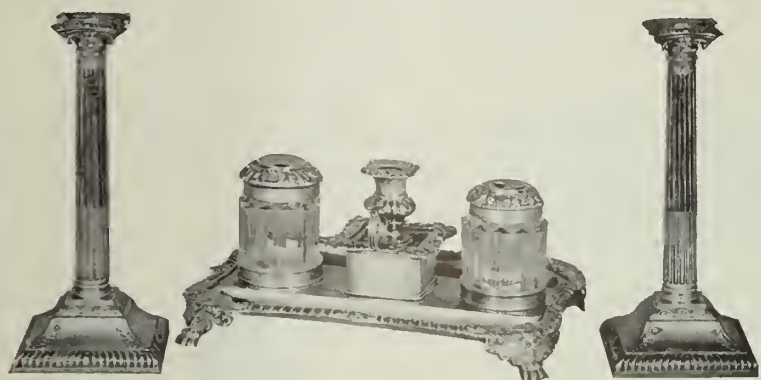
Such a room furnished entirely with the work of our present-day American cabinet-makers expresses all the inviting charm which causes us to admire those earlier Dutch and English homes from which the original models were obtained. And while we more generally associate walnut furniture with the reign of Queen Anne it does not follow that we need necessarily slavishly restrict the different pieces of a dining-room to that style; rather it adds to the room if a few pieces of the William and Mary Dutch type of furniture are included.

We were once the owner of a small old-time house in an English hamlet. Several of the rooms were furnished in walnut; some of the pieces being antique, but the majority were fine reproductions such as have found favor in America during the past few years.

(Continued on page 90)



Small shaped front cutlery cabinet in walnut with square legs showing the Chippendale influence. Courtesy Robert W. Irwin



A pair of rare size George III Sheffield candlesticks, 8 in. tall. Corinthian column design. Exceptionally fine condition. Made in London—Circa 1780.

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Broadway To Date

(Continued from page 48)



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he handles that is not distinguished in direction, setting and acting.

"Petticoat Influence," by Neil Grant, is a case in point. Here is the thinnest of stuff worked up into a delightful entertainment for three acts. Of course there is the superb cast, as perfect an ensemble as you can conceive of: the deliciously feminine Helen Hayes, the whimsical Reginald Owen, the high-grade comedy of Henry Stephenson, the absurdly amusing Eric Cowley, and others of lesser moment.

The play is laid in high English political circles and concerns the attempt of Richard Chalfont to get a colonial Governorship. Peggy Chalfont (Helen Hayes) finally works it for him by getting the lowdown on the Earl of Darnaway's wife and the Earl's secretary (Henry Stephenson). The Earl has the giving out of the job and is going to give it to another. There are many intricate by-plays in this bit of Cabinet scandal, but nothing that is calculated to bring the blush of shame even to the ghost of Mrs. Grundy. The love-antics of the dignified Henry Stephenson before little Helen Hayes are the essence of comedy.

"ART AND MRS. BOTTLE"

The delectable George Moore says, in "Vale," that all artists should be shameless, that shamelessness and genius are one. I believe George is near the truth. And how he would have delighted in the character that Benn W. Levy has created, Max Lightly, in "Art and Mrs. Bottle"!

This fellow (played in an off-hand, subdued manner by Leon Quartermaine) is the most delightfully shameless and vitally serene and conscienceless superman that I have chortled over for seasons. He is famous, cold, cynical, good-natured, hasn't a scrap of morals, and when he gets into difficulties with women he coolly asks to be bought off. I liked him better than any one else in "Art and Mrs. Bottle."

Mrs. Bottle has left her husband and children to go a-gadding with Max Lightly twenty years before the first curtain. (Mr. Bottle makes lavatories on a wholesale scale). Max deserted her, and when the curtain goes up is trying to seduce the Bottle's twenty-year-old daughter. Mrs. Bottle returns at this critical stage to find that both of her children are going in for art. Mr. Bottle still makes lavatories, and that her old Max is now necking her daughter.

Mrs. Bottle has, however, after a hectic Continental career been cured of art and artists. She's for lavatories! A *bas* Whistler and all studio bums! She cleans out of her home all art and artists, including Max Lightly, and finally re-necks her Babbitt hubby.

The play is highly amusing and subtly satirical, for the author is really satirizing the business man while most of the audience believes he is satirizing the artist.

Jane Cowl was a lively and smart Mrs. Bottle and Walter Kingsford a somewhat conventionally mock-serious Big Drain Man.

"THE VINEGAR TREE"

We had "Desire Under the Elms." Now we have "Virginity Under the Vinegar Tree."

This play by Paul Osborn is a farcical satire that amuses and cuts up capers in your funnybone. It is

more: it is good solid character stuff. These people in this country house live, are recognizable, and were evidently done by their author with gusto.

The story gyrates around the Merrick family: a grouchy old cuss played with a fine bitter humor by H. Reeves-Smith; his daughter modern Leone (Helen Brooks), and the very uproarious Mrs. Merrick, an artificial, stilted, Hermione-like creature whose English is creaky, played in a racy tempo by Mary Boland, whose only fault is a non-carrying voice.

There are also a boy from New York and an old artist friend of Mrs. Merrick's who turns up. The complications are too intricate to relate here. Besides, I'm not going to spoil your merry evening by forestalling your giggles and chortles. There is a last line from Mrs. Merrick that is button-busting.

"OH PROMISE ME"

In the matter of the stage, there is one thing in which the American excels—it is in the ability to satirize (in the slapstick and custard-throwing American manner) our crooked and stick-up ways and our will-to-fake.

"Oh Promise Me," a farce in two acts by Howard Lindsay and Bertrand Robinson, is in the genre of "Chicago" and "Once in a Lifetime," although not as good a piece of workmanship as either. It is a burlesque on the breach-of-promise and alimony racket, played wildly, swiftly, boisterously. It crackles with wisecracks and its absurd situations set even the hardest-boiled critics blowing their laughter to the footlights.

It concerns the frame-up of a bunch of blackmailers to squeeze a quarter of a million out of a rich man. The jury believes the crooks (in two courtroom scenes of amazing comic jackassery). The cast is a knock-out: Donald Meek, Mary Philips, Lee Tracy (who is a Wild Horse of Barbary), Eleanor Bedford and a long list of competent mirthsmiths.

We need more of these brutally funny satires on Things of the Day.

"THIS IS NEW YORK"

Oh, why should the spirit of South Dakota be proud?—for, like a swift-flying meteor or fast-flying cloud, it will go to the same demnition bowwows in the end that New York and Atlantic City are bound for!

So Mr. Robert E. Sherwood's new play, "This Is New York," doesn't answer the question. In fact, it doesn't answer anything very much, being a vehicle for advertising the Chrysler machine, Walter Winchell, the *Daily News*, the Hotel Roosevelt, and about everything that can be wisecracked.

The plot? Oh, yes, the plot. Well, it's about a South Dakota Senator (who hates New York) who has come to Us with his family. His daughter falls in love with "a real New Yorker" (with an English accent) and gets mixed up in a bootleg jam and a suicide. Imagine the South Dakota Soul of Senator Krull, not to speak of the D.A.R. Soul of Ma'am Krull, when they rush in!

Lois Moran was the girl, and good was she to look at. Robert Haines was a good bawling Senator, and Robert Barrat a new-fangled, sob-

(Continued on page 95)

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penetration, but adheres firmly and provides an excellent "tooth" to which successive paint coats can cling tightly. On wood, aluminum paint can be used as an undercoat when repainting; on metal, as a finish coat; as a finishing touch on scores of articles in the home.

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NO. 5. THE SMALL ROOM

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A solution of two of the more usual needs is offered in the accompanying illustrations. In the upper illustration where a card room is required, a Sheraton mahogany Pembroke table inlaid with satinwood is used, surrounded by four Adam mahogany lyre back chairs. At the left stands a Sheraton mahogany side table of distinction. At the right is a small interior converted into a breakfast room. The Chippendale mahogany drop leaf table is most appropriate and utilitarian, for it may seat four to six persons and when not in use, be placed against a wall as a console table permitting the use of the room for other purposes.

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Decorative Bathroom Accessories

(Continued from page 54)



Most luxurious are the appointments of this modern bathroom, with its floor of pink Italian marble, Aubusson rug, painted mural decorations and exquisite flacons and jars of Venetian glass. Courtesy The Bath Shop, Inc.

accessories many countries are represented. Among the most beautiful are the ensemble sets of English rock crystal, exquisitely mounted in gold, or sterling silver, or brilliant enamels in lovely colors set with semi-precious stones, of clear crystal overlaid with floral or scroll designs in encrusted gold or silver.

There are fragile perfume bottles of Venetian glass in graceful, fantas-

description come from the famous parfumeurs and glass makers of France, rich ruby and amber from Bohemia, bottles and jars fluted, flowered and striped in rose, blue, amethyst, gold and green from Czechoslovakia, of clear and engraved crystal and every imaginable variety of colored glass made in America.

In countless types and suggesting various uses are the large bottles, jars and boxes for bath crystals, cologne, dusting powder and puffs; and many of these, as well as the beautiful little bottles, are of spiral glass in clear crystal, in French blue, Bristol yellow and Pomona green, in soft pink, orchid, amethyst, topaz; in clear crystal reeded in black, rose, green, or blue; of lovely clouded glass in poppy, jade or orchid, of "verre de soie"; and opalescent glass with dainty flower-top stoppers in soft pink, jade, or French blue. Reminiscent of the old time paper weights are the modern bathroom door stops in clear glass with rosy coral branches, seaweed and other aquatic plants imprisoned in their crystal depths.

The large modern bathroom often serves as a dressing room, and its toilet appointments are of the most luxurious description: ivory brushes and boxes inlaid with gold, tortoise shell with gold or silver, Russian enamel in gay colors or black and white combined with gold or silver; while among the most beautiful toilet accessories made in America are those of sterling silver, gold plated, with ivory miniatures and the ensemble sets of ten pieces in brilliant enamels on sterling silver set with carved semi-precious stones—jade, rose-quartz, turquoise, amethyst, matrix and many others.

Fragrant soaps in various sizes and attractive wrappings are tinted to match other bath accessories. New are the boxes containing dozens of tiny guest cakes in rose, green, cream and yellow, and the small pink cakes of floating soap, which fill the air and scent the water with delicious odors, while soaps moulded and colored like geraniums, half blown roses or green pine cones are similarly perfumed. Flakes of scented soap are also novel-

(Continued on page 92)



"Bain de Champagne"—Champagne colored toilet water, in a container designed to look like a genuine champagne bottle. Courtesy Caron

tic shapes, with delicate flower stoppers, bottles for cologne or hand lotions in "bleue Chiaro", or pale green either plain or sprayed with gold, jars for bath crystals in aquamarine or Savoya blue, in soft opalescent colors and in crystal decorated with ruby. Entirely new are the square bottles of spiral glass in aquamarine blue with stoppers thickly powdered with gold, and the jars and bottles in pale pink opaque glass stippled and mottled with gold with flower-top stoppers. Novel "bouteilles", of every



DIMENSIONS: 79 INCHES LONG: 39 INCHES HIGH: 31 INCHES DEEP. LISTED AT \$2100

The beauty of this antique Charles II sofa exists not only in its crisply carved walnut frame, its graceful line, its perfect proportion, but also in the Antique Verdure Tapestry which serves as a covering. To any fine interior such a sofa with its colorings in subdued greens and blues, will add a quiet note of beauty. This sofa is but one of many English and

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Among the New Books

(Continued from page 56)

POETRY TO THE FORE

There are two books of verse just published both of which are events like the publication of "Poems in Praise of Practically Nothing" by Samuel Hoffenstein and "Enough Rope" by Dorothy Parker. One of them is Wilfred J. Funk's "Bronx", "Manhattans and Queens" and the other is "Hard Lines" by Ogden Nash.

Mr. Funk is president of the Funk & Wagnalls company, publishers of the Literary Digest. For years he has been contributing gratis to the "collyums" verse of a highly sophisticated order neat, pointed, with a Heinesque flip. He is at once embittered and gay, sentimental and cynical. His verse has lilt and suavity. It is cheering and satirical.

Some time ago in these columns I predicted that "Gentlemen Prefer Blondes" would be a best seller. My prediction was made fully three months before it actually did become a best seller. As you know now, that thin little diary of a gold-digger was an international sensation. It was translated into many languages. In these same columns also I predicted that "Poems in Praise of Practically Nothing" would have an immense success. That was before the book had actually begun to move. Word-of-mouth recommendation is the very best sort of publicity; and in the case of both Anita Loos and Samuel Hoffenstein it was merely a matter of you and I and a lot of other people getting hold of the books and liking them and passing the word to our friends. We may not know much about poetry, you and I, but we do know what we like. Nearly 100,000 copies of "Poems in Praise of Practically Nothing" have been sold and the book is still selling. "Gentlemen Prefer Blondes" has gone into so many editions and into so many languages that it makes me dizzy to think about it.

Well, and again, the first review of a book by James Branch Cabell I ever wrote was a piece about "The Cream of the Jest"—that was before "Jurgen" was written. I had the temerity to say in my head-line, "Here's a Chance to Own Another First Edition." And I went on to state in ecstatic superlatives—all mild as I review them now—what a good book "The Cream of the Jest" is. A few months later a first edition of that book was selling at \$60 a copy.

So, too, with "The Bridge of San Luis Rey." I've got a first edition copy of "The Bridge of San Luis Rey" that I have been offered \$125 for. The first edition was very small. The publishers liked the book immensely, but they thought it wouldn't sell very well, so the first edition was quite limited. I told you at the time that you could make money by buying up first editions of this work, as well as having the satisfaction of being one of the first people to read and enjoy the book.

All right, now. My record has been 100 per cent in the past. My hunch is that, times being bad, the publishers are going to get out fairly small editions of "Bronx", "Manhattans and Queens" and "Hard Lines". Get yourself two or three copies of the first edition of each of these books. When "Ulysses" by Joyce was announced by Sylvia Shakespeare in

Paris—I had read parts of it in The Little Review—I did not feel that I could afford to subscribe for one copy for myself. The subscription price was rather high. I don't remember this moment just what it was. So I subscribed not for one but for three copies of the book and sent my check. Within a month after I had received my copies, I had sold one of them for \$145 and many months later I had sold a second one for \$65. My profit on the transaction, beyond having a copy for myself was nearly \$200. Not so bad.

Nash is nuts; but he is nuts with genius. He has introduced a new sort of humor, completely hay-wire, idiotically rhymed, nonsensical and still full of wisdom and satire. In a way peculiar to himself he says things we have been wanting to say all along. He is fed up. He is fed up with the obvious, the meretricious, the hypocritical. And he can be funny about it. And most engagingly original.

ARNO'S "HULLABALLOO"

I should also like to recommend as essential to your library of contemporary productions Peter Arno's "Hullabaloo" (Liveright). No doubt you already have it and my advice is—what you call it?—supererogatory. Arno is the Cruikshank and the Forain of our time—a savage satirist but always a well-disposed and amusing one. When I mention him in the same breath with Forain I have in mind largely his technique, his effective use of black and white and wash. He has none of Forain's profound pity and poignant sense of personal tragedy. Arno is flip. He is entirely unmoral. But he has somewhere in that strange mind of his a scale of values which makes him look with derision upon the materialistic pretensions of our time.

FANNIE HURST'S LATEST BOOK, "BACK STREET"

"Back Street" is Fannie Hurst's finest literary achievement to date. Miss Hurst's best efforts hitherto have been in the field of the short story. Until she wrote "Back Street" she had never been quite successful in the sustained work of fiction. "Back Street" is a long novel. It runs to 481 pages. I can find no fault with it as I have found in all the other novels of hers that I have read. Instead, I should rank it high among the contemporary novels. It is an engrossing and powerful story of the tragedy of a superb woman, the inner tragedy of whose life grew out of her kindness and generosity.

The story begins in Cincinnati in 1894. Ray Schmidt is the daughter of a German merchant, who is easy going, lovable and with a sublime faith in her. Ray's mother is dead and she lives in the Schmidt home with her step-mother and step-sister. Her step-mother assumes no responsibility toward her morals or reputation, although she guards her own daughter, Freda, so zealously that Freda develops a prurient mind and is always a designing and selfish prig. Ray always does the unconventional thing, not in defiance of the conventions but to do so comes natural to her. At eighteen she goes out with traveling salesmen, married and unmarried, who sell goods to her father, and they all adore her. She drinks beer with them in the Over-the-Rhine at

(Continued on page 95)



The expression of beauty has many forms. In a beautiful painting where mass and line are perfectly balanced; where the intricate themes of music blend into superb orchestration, or the riotous colors of a sunset spread over the horizon—there is beauty. A gracious interior whose colors and forms vibrate in perfect harmony possess these same elements which constitute beauty.

CREATING furniture only for the bedroom and boudoir, the Decorators Furniture Company, under the direction of Henry W. Lloyd, has found inspiration in the most beautiful examples of the Old World. Decorated in soft pastel colorings or in gleaming satinwood, the bedroom and boudoir furniture to be seen in our Madison Avenue showrooms represents the acme of the artist's skill—the cabinet maker's art.

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The original of this dresser is in the Nurnberg Collection

The Biedermeier Group

This collection of bedroom pieces was inspired by historical furniture in the museums of Central and Northern Europe. The Biedermeier period of furniture design was contemporary with the Empire period in France, but is a more simple, restrained type. Its quaint charm and practical character give it strong appeal to our modern taste. It is particularly appropriate for use in semi-formal homes of French, Dutch, Danish and Norwegian architecture, and can also be used decoratively in Early English and Italian semi-formal homes and apartments.

The original of this table is in the Fontainebleau Collection



The bed has richly figured walnut panels



This night stand is a reproduction of an antique in the Stockholm Museum



The Charlotte Biedermeier Group is made of French walnut veneers, with ebonized pilasters and brass ormolu mounts. In addition to the pieces illustrated, there is a chest taken from an original in the Hamburg Collection at Stockholm; a chair from an original in Tietert Castle, Weimar; and a bench similar to an original at Potsdam.

Charlotte reproductions and adaptations include Colonial and Early American, English, and Italian and French Provincial Groups in pine, oak, maple, beech, cherry, mahogany and walnut. They are notable for their historic accuracy, their fine hand workmanship and mellow finishes.

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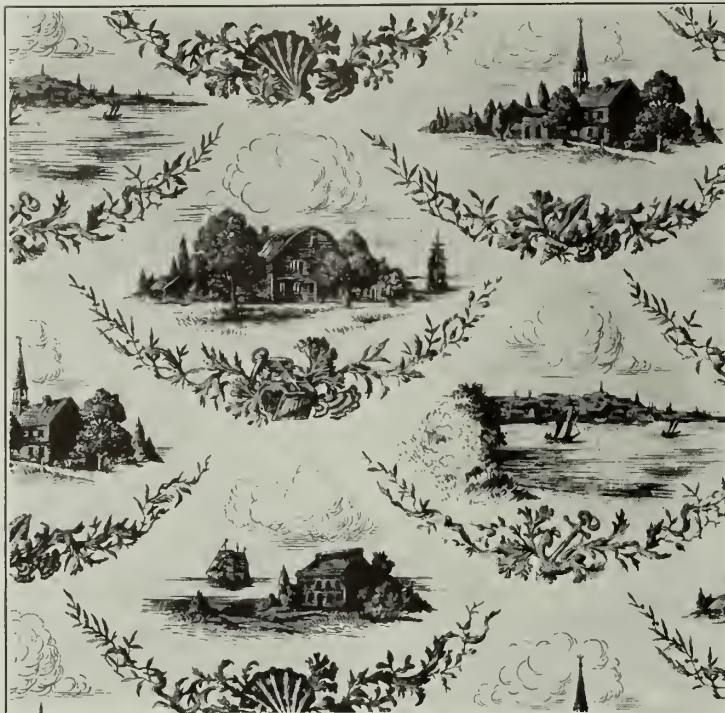
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Washable Wall-Coverings

(Continued from page 68)



One of the wall fabrics which are especially colorful, each miniature picture representing an interesting scene in the early Colonial history of our native country. Courtesy The Columbus Coated Fabric Corp.

corn-flowers and other tiny blossoms can be "freshened" in the same way that real flowers respond to the changing of the water in a vase. With these lighter patterns it is usual to carry the wall-covering up to the ceiling molding, this affording a decided sense of height to the room, and any one of these patterns is a natural background to maple or other furniture copied from the Early American styles.

Reference has been made to walls paneled in the manner of early woodwork to the extent of using wood "frames" or to employ the correct terms, stiles and rails. This method of combining washable wall-coverings with woodwork has made more and more appeal during the past few years and some of the effects are beautiful indeed. As a rule the covering selected is one of the many reproduced from early tapestries or brocades, each of these having the rich colorings and subtle metallic sheen, the latter in the old fabrics being produced by the introduction of silver and gold threads.

This panel effect may be carried

up to about chair-rail height and the remainder of the wall either treated with the same pattern or with one which while different is closely associated. It is usual, however, to carry the panel effect to the ceiling by using the full width of the wall covering and "framing" this with molded wood strips, thus attaining long vertical panels similar to those fashionable in the English Georgian houses. While panels of these tapestry and brocade patterns are especially effective in an appropriate interior, restraint must be exercised at all times and, before definitely deciding, it is well to give some study to sample sections of paneled effects which are always on view at the studios of prominent decorators.

Similarly, attention must be devoted to the color of the molded wood strips forming the panels. Not infrequently these are painted white or some other light color to accentuate the brilliance of the actual wall-covering, but whether the walls should be paneled or otherwise is to a large extent governed by the architectural style of the room itself.



Washable wall covering having the effect of the old scenic wall paper. In Saturn Club, Buffalo. Courtesy M. H. Birge & Sons, Co.

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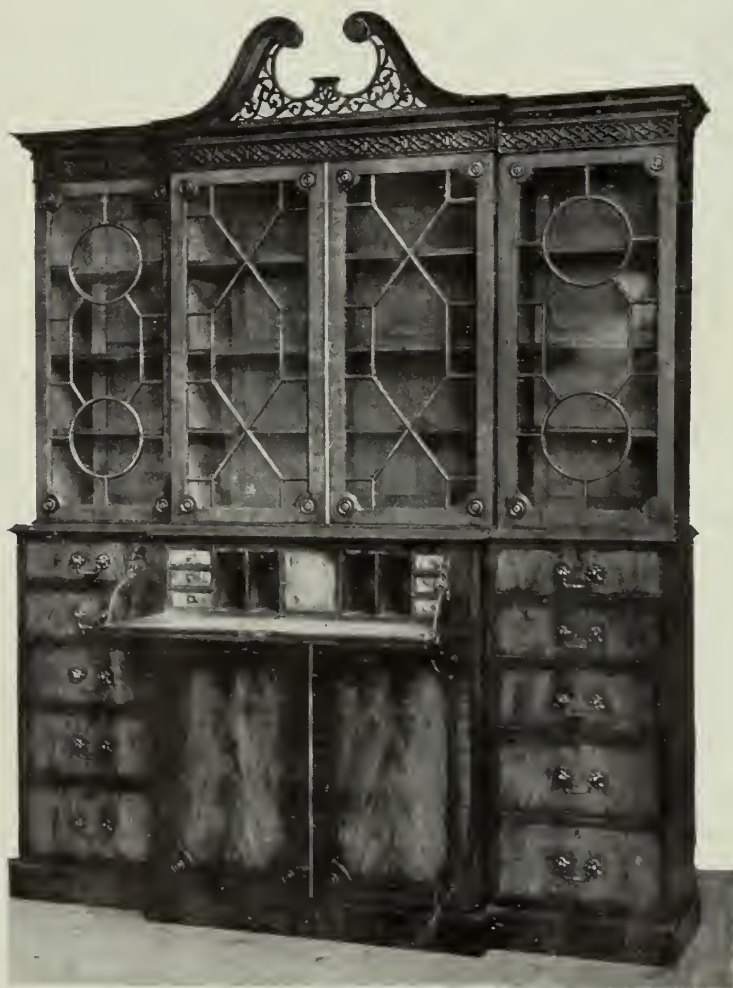
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Building for Enduring Beauty

(Continued from page 64)

guard the same wherever required, until the acceptance of the work by the Owner. He shall employ all necessary safeguards to prevent injury or accident to the property or person of others. He will be held responsible for all property which may be injured or stolen while the building is in his care. He shall secure all parts of his work against wind, storm, rain and against all kinds of strains and settlements."

Here, certainly, is an illustration of good practice. Bad practice, carelessness in the matters covered by this clause can readily cause damage which may not be at once discernible, but which may appear in later defects. Water may get into masonry walls before they are set, plaster may be loosened—any number of ills may befall a building which is not properly protected during construction.

It is important to know that either work or materials may be rejected by the architect if, in his opinion, they do not conform with the wording or intent of the specifications. Work or materials rejected on this basis must be replaced by the contractor, and "the expense of so doing and of making good any other work disturbed by the change, shall be borne by the Contractor."

A point which worries many owners, and on which there is no redress unless provided for, is the contingency known technically as "latent defects"—things which do not become apparent until some time after the house has been turned over, supposedly complete and perfect. "Latent Defects", however, in good practice, are definitely provided against by the specific requirement that "The Contractor must make good, at his own expense, any defects, shrinkages or other faults arising from defective or improper work or materials, which may appear within twelve months after the completion of the building." It is latent defects that are the most likely to mar "enduring beauty"—such misfortunes as cracked plaster, discolored ceilings and settled hearths.

In good practice there is not, in fact, any detail of the building operation that can go wrong through misunderstanding or through oversight—much less through mere carelessness. From the nature of a building operation it is necessary that the control of the work be not only absolute but unified. If anyone other than the architect could give instructions the obvious result would be hopeless confusion and probably many expensive mistakes. It is for this reason that good practice (not to say intelligent practice) dictates the following mandate:

"All directions and explanations required, alluded to, or necessary to complete any of the provisions of this specification, or of the drawings, and to give them effect, will be given by or may be had on application to the Architect, and the Contractor shall receive all instructions and directions direct from the Architect or his accredited representative and from no other person."

Good practice in building, as insured by well-written specifications, is of vital interest to others than the owner, the architect and the contractor. How about the manufacturer of building materials? No one suffers more acutely from bad practice, be-

cause the finest of materials may be put in a very bad light through poor installation, poor or careless workmanship. Few people hesitate to blame materials when "latent defects"—or immediate defects—appear in the house that was to be built for enduring beauty. Nor has the manufacturer a fair chance to plead his case.

Specifications recognize and protect the manufacturer as far as may be done, beyond which point the human equation, the quality of workmanship given to the installation, must determine in the minds of most people the practical merit of the manufactured product.

After which brief prologue to good practice, work is ready to proceed on the foundations of the house. Every step is thoroughly covered in the specifications, beginning with the accurate location of the house on its site.

CONCERNING THE SITE

In some cases the general contractor undertakes to survey the site, if it is an extensive one, and to have the house located by a field crew of civil engineers. Often, however, this has been done through the architect, before a contractor has been chosen. If the site is hilly and irregular a topographical survey is made, showing all slopes and elevations, so that a clay model may be made to scale, on which a model of the house, also to scale, may be placed to show in advance its exact appearance in relation to whatever natural features may exist.

All may not go perfectly smoothly, even with so apparently simple a matter as excavating. In the case of many sites unexpected blasting may be necessary, and often a period of heavy rain will flood the excavation. Blasting is covered by the requirement of a unit figure per cubic yard, included as a contingent clause in the contractor's estimate. Keeping the excavation clear of rain water is specified as one of the responsibilities of the contractor.

FOUNDATION FOR HOUSES ENDURING

Foundation walls are most often of reinforced concrete, or of heavy stone masonry laid up in cement mortar. The Portland cement used for concrete or mortar is usually specified as to brand and always, in good building, required to meet certain standard test requirements. Equal care is taken with the "aggregate" with which the cement is mixed when it is used as a material for construction, and no chances are taken in the matter of sand or gravel which might produce a poor concrete wall. Exact formulas are given for the proportions of Portland cement, sand and stone to be used for plain concrete work as well as for reinforced concrete work.

With these mixtures assured, attention is next directed to the materials and construction employed in building the wooden forms in which the concrete is to be poured. Much of the sound, workmanlike quality of finished concrete work will be found to depend on good, substantial materials and careful carpenter work in the building of the forms.

No prize cooking receipt could be

(Continued on page 90)

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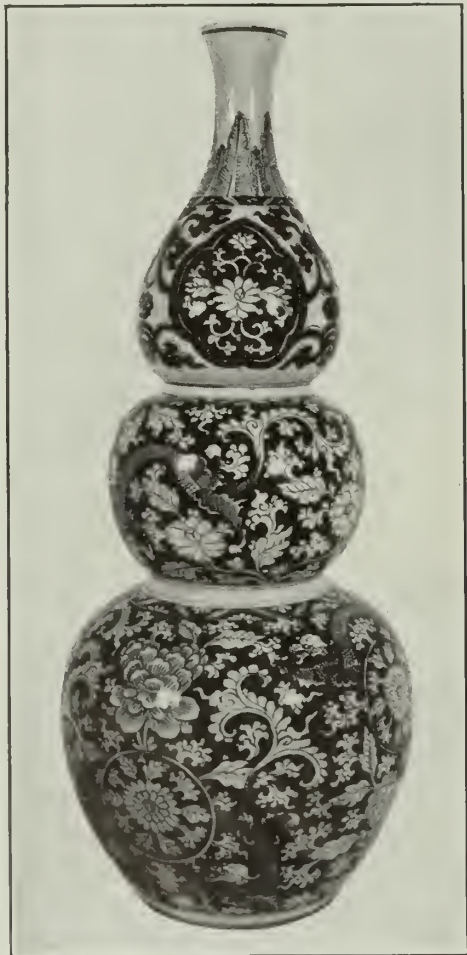


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Building for Enduring Beauty

(Continued from page 88)

more exacting than the specifications covering the actual mixing and pouring of the concrete after the wooden forms have been made ready for it. In good building each section of the foundation walls should be completed in one continuous operation and the concrete should be deposited in layers not more than eight inches thick, thoroughly rammed and forced into a solid, monolithic mass, with no voids in it.

The foundations are built. Upon them we are about to rear a house of enduring beauty. . . .

The foundation, beginning with the excavation, has included all the footings, the foundation walls up to the grade, the hollow tile walls, brick walls and piers in the basement. The masonry work remaining to complete the house will include all brick work and hollow tile work, all cut stone work, chimneys, stone fireplaces, cement floors, flagstone floors and other miscellaneous work as the plans require.

MATERIALS—THE WALLS WE BUILD

Thorough specifications (and all good specifications *are* thorough) will be very definite as to the nature and quality of the materials to be used in the mason work. Nothing is overlooked; nothing is left to chance. Portland cement, for instance, shall meet the requirements of the current "Standard Specifications and Tests for Portland cement", as published by the American Society of Testing Materials. The fine "aggregate", with which cement is mixed for bulk, is given as consisting of sand of strong, durable grain, sharp and clean, free from injurious amounts of dust, lumps, soft particles, alkali or vegetable matter. Even the

water to be used in the mixture is subjected to tests which will establish its freedom from oil, acid, alkali, organic matter or other deleterious substances.

Where common brick is used anywhere in the building it should be specified as of the best hard-burned kind, definitely forbidding the use, anywhere, of "salmon" or soft brick. Face brick is covered more specifically, not only as to kind but as to manner of laying, just as finished limestone is covered as we proceed with the detailed consideration of the masonry walls.

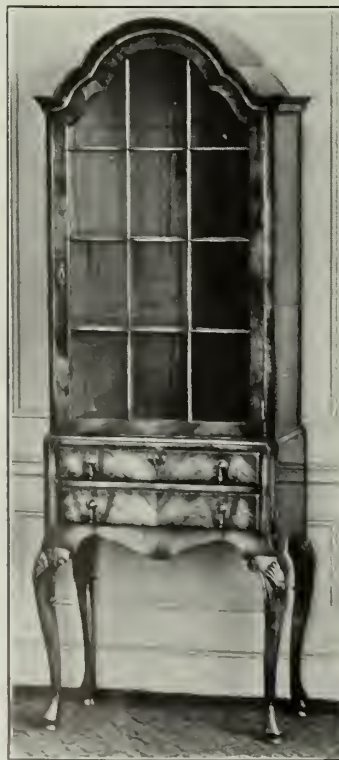
Mortar, however, is among the general considerations and is given as being required to consist of one part cement (naming the kind), three parts of sand, and no more than enough hydrated lime to assure smooth workability. All exposed cement mortar jointing in the laying of the face brick is colored as directed and in accordance with carefully prepared samples. There is technique, too, in the manner of jointing, but this has to do with work and not with material, and is to be carefully taken up in the next article. The finished limestone masonry, too, calls for special requirements in the matter of cement used. Finished masonry is a division of the art and craft of building as interesting as it is important, and will form the substance of our second article.

In a thorough discussion of finished masonry, of both brick and stone, we will make a detailed study of the best practices involved in rearing the walls of the house that is to be built for enduring beauty.

(The second article in this informative series will appear next month.)

Walnut Furniture

(Continued from page 78)



This modern replica of an English 18th Century cabinet obtains its decorative qualities from the interesting character of the wood. Courtesy William A. French Co.

Perhaps we should mention that our being a bachelor may have resulted in our little English home lacking some of those more artistic touches which only a woman can introduce. However, despite this regrettable fact it was a very charming place and the dining table knew many a long-drawn out session after all signs of dinner were removed and replaced by the decanters and glasses.

Our sideboard was patterned after the base of a William and Mary dresser fitted with three deep drawers; this had the plain turned legs with stretcher rails in place of the cabriole shape and as there were eight legs it made for a rather pleasing variation to the sinuating curves of the other pieces. Against one wall we had a desk-like table with drawers as a serving table, the drawers being fitted with baize-lined compartments for silver and cutlery, and in one corner by the fireplace there was a well-made copy of a Welsh "double-decker" corner-cupboard of oak. This introduction of one piece of oak with a walnut room is often especially effective because even modern work can be so colored as to blend with the richer browns of the walnut.

"We will pass upstairs" to one of the bedrooms. This room was a joy to behold. A single bed with high "hump" shaped head board veneered with burl walnut, the foot-end having two cabriole legs with scrolls (really inverted cabriole shape) above and a plain stretcher across. Other furniture was fine walnut.



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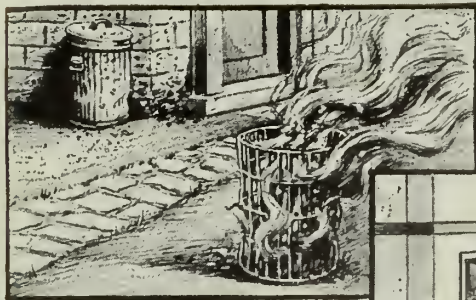
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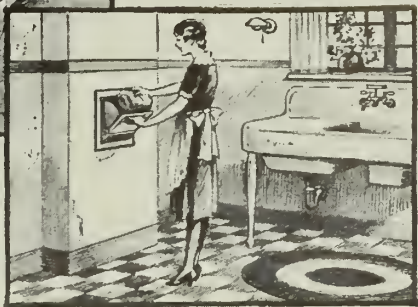
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For the Bathroom

(Continued from page 82)

ties as are the bath essential oils in rose geranium, lemon verbena and jasmine, for use in place of bath salts. Old time cut glass decanters are the modern receptacles for brilliantly colored crystals, while in four-pound containers may be had bath salts in delectable odors and colors.

In small round boxes are Viennese fruits, scarlet tomatoes, purple plums, rosy cheeked pears and yellow bananas rivalling nature in unfamiliar soapy scents. Chemically treated shower curtains, water and mildew proof, range in quality from an inexpensive cotton fabric with attractive designs to shower curtains of artificial silk in lovely shades of blue, maize, green, orchid and rose, printed with lotus blossoms in yellow, white and rose; while rubberized rayon curtains have striking air brush designs of palm trees and flamingoes in black on white, gold and mauve, orange and blue and many other colors. Beautiful and expensive are the shower curtains of permanent moire Celanese, in subtle shades of orchid, jade, blue, maize, rose, and even black, and this same material is often used to cover bathroom chairs, benches and curtain windows.

Bath, face, guest, finger tip and even sturdy razor towels are shown in bewildering profusion: in fine terry; in imperishable "tuffle", a natural scratchy Irish linen, a circulation promoter good as the daily dozen; in finest huck, damask and handkerchief linen, either all white or in lovely pastel colors. Bath towels of fine terry in delicate shades of blue, rose, jade, peach, orchid and pink have borders of chenille in deeper self tones, with matching bath mats of chenille. Terry towels in white have borders of graduated wavy stripes in the same lovely colors, a design exclusive with one house. Bath robes, sheets, towels and face cloths of fine terry in delicate beige are bordered with three-inch bands of peach, blue, green, orchid or black chenille and have elaborate triangular cross-stitch monograms in the border colors. Extremely attractive are the face

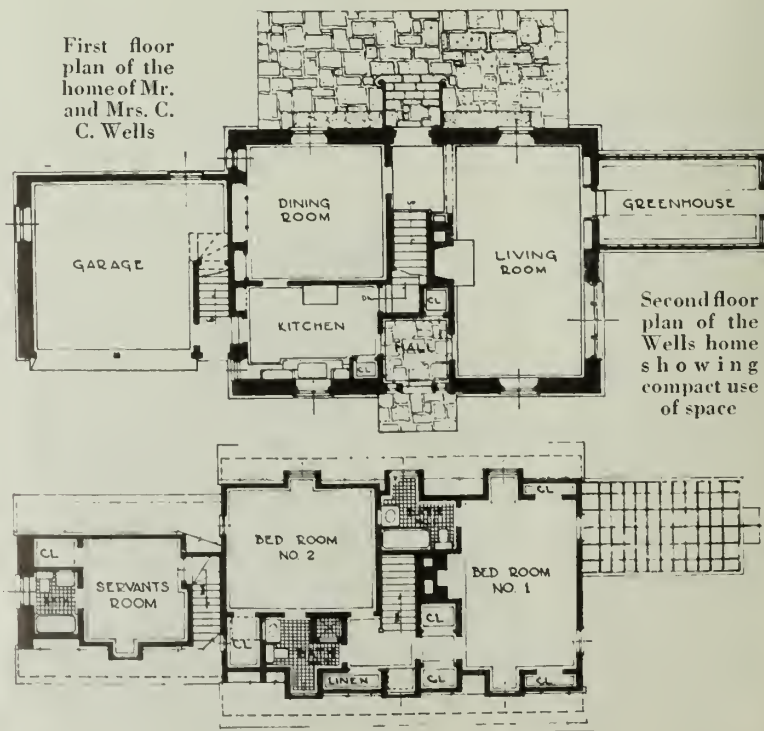
and bath towels of fine white huck, damask and terry cloth, with monograms in rainbow colors reproducing Beauvais embroidery and bordered with stripes of shaded prismatic colors. Known as "Amalfi", is a design of superimposed half circles, shading from the deepest border tone to the delicate tint of the towels, which are obtainable in four shades of green, rose, peach, gold, blue or pink. Face towels and face cloths of fine linen have the same borders, while matching bath sheets, robes and slippers are of chenille. Exclusively for yachts are the ensemble sets of white terry with striped borders of red, white and blue, black, white and gold, green, white and black, embroidered with owner's monogram and yacht pennant.

In white and all the pastel shades are face towels of finest Irish linen huck, with an all-over diamond design surrounded by a plain border. Washable silk chenille bath mats in every imaginable color and deep pile add much to the beauty of the bathroom and complete any color scheme. Daintiness to the last degree are the matching face and guest towels of French handkerchief linen in orchid, green, maize, peach and other colors, edged with Point de Paris and further ornamented with an inset band of the same lovely lace, with swans and a floral bordered oval enclosing a monogram. Especially appropriate for Southern resorts are the guest towels of handkerchief linen in ivory, green, peach, mauve or blue, with appliquéd wavy borders in contrasting shades, decorated with palm trees, beach umbrellas, and tiny ships.

French filet lace is a popular finish for white handkerchief linen guest towels and fil-tiré insertings and edges effectively ornament guest towels of finest Spanish linen or huck. French handkerchief linen towels in blue, green, gold or white are decorated with Beauvais embroidery and are finished with scalloped edges in matching silk. Tiny finger tip towels in white or colors, nine by thirteen inches, are either scalloped or hemmed like handkerchiefs. Italian linen crash towels in lavender with black and white borders, in green and gold with rolled hems or fringed edges.

Plans of the C. C. Wells Home

(Continued from page 60)





STROHEIM & ROMANN

730 FIFTH AVENUE AT 57TH ST., NEW YORK

D E C O R A T I V E F A B R I C S O F D I S T I N C T I O N

On exhibition in the Victoria and Albert Museum in London is a gorgeous late seventeenth or early eighteenth century chair which is covered with a truly remarkable example of silk and wool petit point embroidery. ~ It was this splendid embroidery which was the inspiration for the printed linen illustrated. ~ On an especially woven linen, this fine reproduction has all the charm of the original with additional utility at but a fraction of the cost.



Just Before Tea

IN a quiet corner of the spacious lobby one finds seclusion and rest in that delightful period of the day—just before tea. One is seen, but is not overheard, and one appreciates the hidden quality of New York—the New York of Early American Homes, of privacy, and refinement.

The BARCLAY

One Hundred Eleven East Forty-Eighth Street
Warren T. Montgomery — Managing Director

← NEW YORK →

Cuba and West Indies Winter Charm

(Continued from page 53)



The Golf Course of the Havana Country Club is one of the best laid out in Latin America. It has become very popular with northern golfers who enjoy a good match on a sporty course. Photo by American Studios, Havana

city of spacious parks and plazas. From Pinar del Rio we get our choicest Havana leaf tobacco—the kind that makes an event of a smoke. The Cuban Naval Academy is at Meriel and, of course, popular with ladies. If you are a fisherman, go to Batabano and you'll get a thrill. If you like fierce games, watch a Jai Alai match. It is as exciting as a bullfight.

While the days are gratefully balmy in the Cuban sun, the nights under the moon are cool. Sport clothes, top coats and formal evening dress are *de rigueur* in the leisured life of Havana.

Havana is having one of the greatest tourist seasons in its history. Between seventy and eighty cruise ships,

favorite church, bar, or restaurant, tell you what the pretty señorita says and perhaps give you a tip on today's best horse.

Last November nearly 100 thoroughbreds arrived in Havana for the annual reopening of the Havana American Jockey Club season—a brilliant 90-day meeting at Oriental Park which opened on December 20th.

Purses for the meeting included: the New Year's Handicap, \$3,000; Marianao Handicap, \$2,500; The Turismo Cup, \$2,500; José Martí Handicap, \$2,500; Jockey Club Handicap, \$2,500; Cuban Mile Championship, \$3,000; Washington Handicap, \$2,500; Independence Handicap, \$5,000; Cuban Derby, \$5,000; Cuban



A winter afternoon at Oriental Park, Cuba's elaborate racing center, the home of the Havana American Jockey Club, of many sport and social activities. Photo by American Studios, Havana

representing all the big lines, have provided West Indian cruises this year, all of the ships stopping at Havana.

One of the outstanding events of the winter season in Havana will be the visit of the Prince of Wales, who will arrive in Havana harbor on January 31st. He will probably remain there as the guest of the Cuban Government until late the next day, February 1st, and then continue his trip to South America. Elaborate plans have been made by the Government for the public reception of the Prince and his party.

Havana's English speaking special police are readily recognized by the bands worn on their arms. Guides, friends, and in some cases, mentors, of the visitors, these polite coppers are to be found in and near all tourist haunts. They'll direct you to your fa-

Juvenile Stake, \$2,500; Grand National Handicap, \$10,000. John McEntee Bowman, president of the Club, a great horseman and high type of sportsman, is to be commended for the character and integrity of horse racing in Cuba.

AMERICAN, BRITISH, FRENCH AND DUTCH WEST INDIES:

The American, British, French and Dutch West Indies are a field of leisurely travel not only exceedingly delightful, but intensely interesting to all who possess a studious objective in their recreative journeys. We know of no other region so compact and climatically agreeable in winter, as that group known as the Virgin Islands, Leeward Islands and Windward Islands, from the port of St. Thomas on their north to Trinidad. Here one may live simply or elaborately, yet always with exceptional charm.

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Ambassador

The Ambassador Hotel is representative of everything that the finest hostelry can be in location... charm... excellence of menus and service... A roster of guests is never without one or more names of celebrities of the old world and the new. It is in the social center on one of the world's most famous thoroughfares...

PARK AVENUE AT 51st ST., NEW YORK

ATLANTIC CITY PALM BEACH LOS ANGELES

Broadway To Date

(Continued from page 80)

bing, lovable bootlegger.

This play is no masterpiece.

"FIRST NIGHT"

"First Night," by Frederick Rath, is a telescoped detective story of some ingenuity and entertainment value. By telescope I mean it is a play within a play of a play, in which the audience is the play audience and the stage is a play being given at Sing Sing prison depicting a play going on on Broadway. (Confusing?—not if you keep awake; you will.)

Through three acts a play is played on this Sing Sing stage before the Governor (a Governor who says *raddio*) and the Warden, who sit in the audience, which introduces new evidence which brings about the pardon by the Governor of a man in Sing Sing who is going to the chair. The play naturally shows how he never committed it. Who did it? Well, that's the story. We do not know till the end. Good hokum, *mes enfants*.

The acting is workmanlike but undistinguished, as a whole. George McQuarrie leads. Richard Gregg, a negro, who played the hotel porter, was the finest of the crowd.

MUSIC AT THE MUSEUM OF ART

The January free symphony con-

certs at the Metropolitan Museum of Art, conducted for a thirteenth season by David Mannes, will be given on Saturday nights the 10th, 17th, 24th and 31st, beginning promptly at 8 o'clock. Mr. Mannes has placed much music new to these concerts on the January lists, including the Immolation Scene from "Götterdämmerung," the Flower Maiden music from "Parsifal," Quintet (for strings) from the "Meistersinger," the Brahms Variations on a Theme by Haydn, Debussy's "Petite Suite," Tchaikovsky's "Romeo et Juliette," Richard Strauss's "Rosenkavalier" waltzes, the Mozart "Impresario" overture, Bizet's "Patrie" overture (not heard here since 1918 when Messenger and the Paris Conservatoire Orchestra played it at the Metropolitan Opera House), the prelude to "Hänsel und Gretel," the Coronation Scene from "Boris Goudonoff," and the adagio movements, played by the entire string section, from the César Franck and the Schumann Quartets in A.

Symphonies to be given are as follows: Jan. 10, Tchaikovsky fourth; Jan. 17, Beethoven fifth; Jan. 24, Brahms first; Jan. 31, César Franck.

The programs are preceded in the late afternoon by Thomas Whitney Surette's explanatory lectures, given in the museum's lecture hall, free to the public. John D. Rockefeller, Jr. is donor as formerly, of the January concerts.

The New Books

(Continued from page 84)

hours of the night when no other respectable woman would be seen there. She would help them with their accounts late at night; hear their troubles and help them out of difficulties. The neighbors viewed her askance and men speculated about her. Finally one of her best friends, a married traveling salesman, made a brutally direct improper proposal to her. This was her first awakening to herself. Then she falls in love for the first time in her life with a married man, Walter Saxel, a traveling salesman and her tragedy develops. The plot is by no means unusual, but Miss Hurst has enriched it by excellent characterization and well-observed descriptions.

"THEY TOLD BARRON"

To my mind the most important source book on the industrial and financial history of the country during the years 1918-1928 is "They Told Barron: the Notes of the late Clarence W. Barron," (Harper) edited and arranged by Arthur Pound and Samuel Taylor Moore. Barron was founder of the Boston News Bureau, the Philadelphia Financial Journal, and Barron's Weekly; he purchased the Wall Street Journal in 1902; and he was president of Dow, Jones & Co. Barron was first and foremost a news reporter, with a keen sense of news values. He knew everybody of importance in the world of finance and he enjoyed their confidence. He carried around in his vest pocket little white cards and it was his habit to take down in short hand the exact words of the man he was interviewing, not for publication but for future reference and get into his own mind a picture of various deals, manipulations, financing projects, and banking matters. From these notes the Messrs. Pound and Moore have compiled an astounding book—full of tragedy and comedy. No other book that we have had has

given us a picture of the American capitalists in action, or an authentic idea of how they think and how they do business. Here are stories of piratical methods, of double-dealing, and of cold-blooded throat-slitting. Here are stories of men made immensely wealthy by a fluke and stories of men losing millions by an accident of fate. Here are little dramas of arrogance and humility, of success and defeat. But the most poignant thought that comes to the reader is that here we see so many men exercising control over the vital resources of the nation playing with those resources as though they were little Negro boys shooting craps on a vacant lot. That we had the panic we had and the long-drawn-out depression in its wake, it would seem, is owing to the fact that the ethical conscience of some of the great financiers is so irresponsible and so infantile. I think that, without doubt, future generations will prize "They Told Barron" as much as we prize Pepys' Diary.

STORIES YOU'LL FIND INTERESTING

I would recommend to you "Morgan the Magnificent" (Vanguard) by John K. Winkler, a lively biography of the most astute note-shaver since the first of the Rothschilds, a man who saved the United States government from bankruptcy no less than three times and each time at a handsome profit to himself; "Eva" (Simon and Schuster) by Jacques Chardonne, a brief but deeply moving story of married life, in which the husband is conscious that his wife is withering his life and yet can do nothing about it; "Grand Hotel" (Doubleday, Doran) by Vicki Baum, the novel, now translated into English, from which one of the most successful plays of the season has been drawn; "The Red-lakes" (Harper) by Francis Brett Young, the story of the adolescence, early manhood and maturity of an Englishman, against a finely depicted background of English country life and the African veldt.



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Modernistic decoration has grown steadily in favor, and its vogue is increasing. No other style of decoration is as easily and as frequently abused and mis-used. Consequently a sound knowledge of its principles, and of its possibilities and its limitations, has become essential not only to the professional decorator but to all who wish to do their own decorating as well.

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No. 32

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Charles D. Miller
Acting President of The University and
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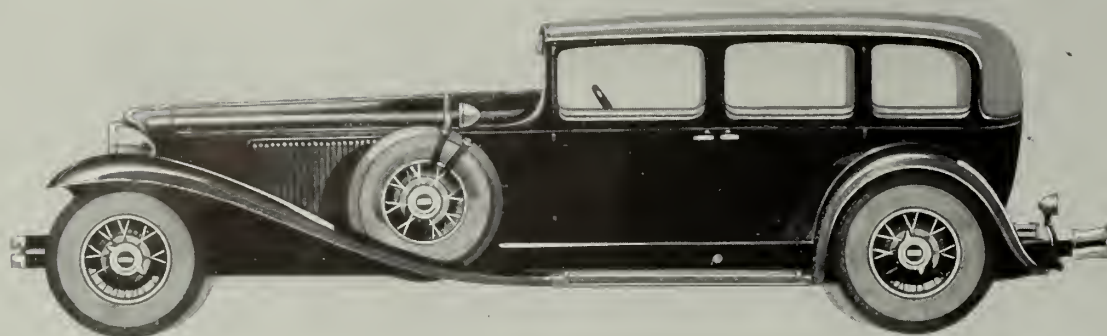
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A view showing one end of the dining room in the residence of Mr. and Mrs. T. C. Palmer. Note particularly how the pattern of the brocaded upholstery is reflected in the bordering of the Mohawk Chenille carpet, planned under the supervision of Walker's, Inc., Los Angeles

The Decorative Harmony of Chenille

As exhibited in the Los Angeles home of Mr. and Mrs. T. C. Palmer

Not beauty merely, but a beauty that is definitely expressive of its surroundings—such is the requirement in homes of informed taste. And such is the beauty that belongs to Mohawk Chenille. This is the case, first of all, because the color and design possibilities of Mohawk Chenille are virtually without limit. Any decorative theme, for example, can be copied in this lustrous fabric, with the result that the finished carpeting seems part and parcel of the room scheme. And, indeed, it is in every respect custom-woven—as witness the repetition of the upholstery motif in the border of the carpet shown above.

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the extreme width—30 feet—to which Mohawk Chenille can be woven makes possible an uninterrupted expanse of carpet beauty—*sans* seams.

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One of the Mohawk Chenille-carpeted bedrooms in the Palmer home. Observe how the fabric has been loomed, without cutting, to expose the rectangular hearth

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tury his work possessed an extraordinary individuality and to this is due in no small measure its enduring charm.

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above, appropriate models are available, or should a formal reception room be required, similar to the lower illustration, that too may be had. Thus for every room in the home, no matter what its use or purpose, French XVIIIth Century furniture imparts the atmosphere which is intended together with a comfort and beauty achieved by no other period of furniture design. At Brunovan's Salons may be seen the widest variety of these pieces, authenticated reproductions created in our Paris ateliers by craftsmen still working in the old Guild spirit. Thru your decorator, dealer or architect you are invited to inspect these authenticated models.

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Commodes and chests, both of finely matched woods and inlaid with marquetry were always a part of the bedroom. Figure 1 to the right illustrates an exceptionally fine Sheraton commode in marquetry with finely chiselled ormolu mounts. Figure 2 below is an exceptionally fine Hepplewhite mahogany serpentine front chest C. 1780.

The writing of letters—so important a part of the social and political life of the 18th Century—caused writing desks to be introduced into the bedroom. Desks and secretaries of all kinds were used. A very popular type was the small graceful writing cabinet such as the Sheraton mahogany piece illustrated in Figure 3.

This desk is of particular interest because it is almost identical with one illustrated in Sheraton's Drawing Book. (See Plate 64.) Small tables and graceful chairs were used as complementary pieces in the decoration of a bedroom. The 18th Century offers us a wealth of such pieces especially from Chippendale to Sheraton.

The pieces described here form part of the Collection of 18th Century English Antiques which may be seen at Lewis, Son & Munves. Appropriate antiques for the living room, library and dining room are also on view. You are invited to inspect the Collection thru your decorator, dealer or architect.



Figure 2—Hepplewhite serpentine commode of beautifully figured mahogany

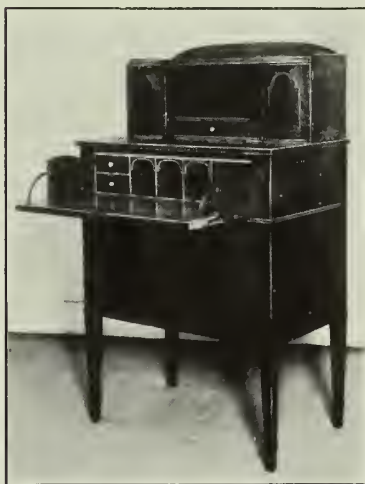


Figure 3—Sheraton mahogany small writing cabinet with cupboards below and open bookshelf above, C. 1790, almost identical with piece illustrated in Sheraton's Drawing Book



Figure 1 (Top)—Sheraton inlaid serpentine commode with ormolu mounts, C. 1790; above it a Chippendale carved gilt mirror, C. 1770

Figure 4—Sheraton mahogany dressing table fitted with numerous drawers and compartments, C. 1790

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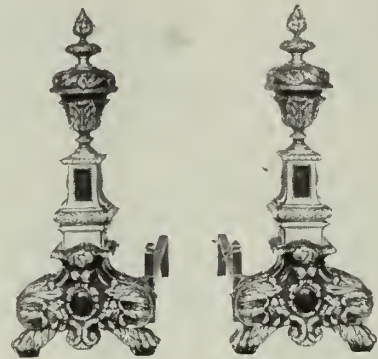
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We recently completed remodeling and furnishing the Arch Preserver Shoe Store, 9-11 East 37th Street, New York City.

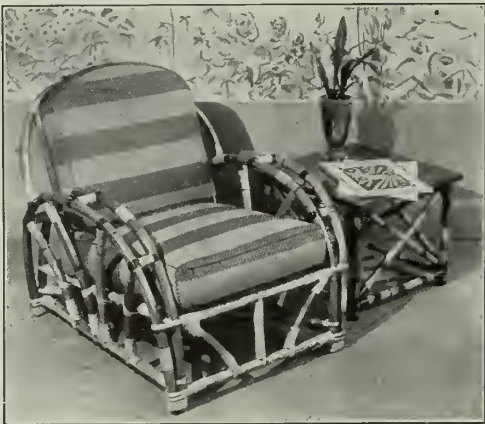
From the Smart Shops
and Antique Galleries
By ELIZABETH LOUNSBERY

STICK reed and rattan furniture of original design is featured in the comprehensive stock of the Ypsilanti Reed Furniture Co., as well as overstuffed pieces and a wide variety in French Provençal maple, particularly adapted to sun-rooms and bedrooms. These are available through the retail furniture dealers and the decorators, and have a distinction all their own.

In the porch and sun-room furniture, the newest pieces are shown in the heavy rattan, wound in colored cane, with smartly covered cushions in modernistic linens or waterproof fabrics. Tubular steel and aluminum furniture is another new expression, that shows, among a large collection of armchairs and settees, an exceedingly comfortable chaise longue on wheels, painted green and with sub-divided cushions, extending from top to foot.

Woven cane furniture is another product of these factories, in fine all-over designs shown in settees and chairs. Small tables to correspond with any of the aforesaid types are likewise available, in sizes ranging from those suitable for breakfast or cards to the small coffee table and smoking stand.

FURNITURE for all parts of the house, and at retail, is offered by Ruder Bros., at exceptionally reasonable prices in consideration of its excellence of workmanship, upholstery and coverings. Among the overstuffed armchairs, a new wing chair, done in crewel embroidered linen damask is notable and there



New heavy natural rattan lounging chair, wound with colored cane, with brown and tan cushions, and coffee table. Courtesy Ypsilanti Reed Furniture Co., 1 Park Avenue, N. Y. C.

are other types such as the maple "pick up" armchairs of Provençal lines, some with rush seats, others showing those fitted with glazed chintz cushions, so desirable for the informal room. As a reading chair, the deep seated club chair, covered in brocatelle or tapestry, with a loose seat and back cushion and Queen Anne legs, is outstanding in value. Small tables, also, are shown in number—one of alluring outlines having a scalloped edge top with folding leaves and a gate-leg base.

In the stock just received for the dining room, Duncan Phyfe and Sheraton furniture in walnut and mahogany is strongly featured in creditable reproductions. This also applies to the painted bedroom pieces and French Provençal in maple.

To meet the requirements of the country house, a large stock of stick reed, rattan and tubular steel furniture appropriate for approaching summer use has been provided.

ANTIQUE Georgian silver with its indefinably mellow tones, richness of finish and dignity of line is to be found in many notable pieces at Howard & Co.'s. As, for example, a graceful lacey patterned basket for fruit or cake by S. Herbert & Co., and another by the same makers, of a closer design, marked with a crest and having very graceful, detachable handles.



Maple Provençal "pick up" armchair with loose pad seat in green glazed chintz. Maple bookshelves with crackle-finish antique effect. Courtesy Ruder Bros., 16 E. 52nd Street, N. Y. C.

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DECORATIONS OF DISTINCTION



Georgian silver tray with crest, 1796. Water kettle and tray, 1732-1738 by E. Godfrey. Teapot and stand by Henry Chawner, 1792. Tea caddy by Samuel Wood, 1784, engraved. Courtesy Howard & Co., 18 E. 56th St., N. Y. C.

Quite as interesting, too, is one still smaller by Edward Wakelin, 1764, showing a grape pattern of exquisite beauty. Argyle jugs for gravy with a spout and a cylinder within for hot water, in the manner of some of the old English kettles are also to be had—two in Sheffield. Flat silver in reproduction of the old English patterns as well as reproductions of the larger silver pieces, adapted to present day use, constitute another important part of this stock, such as tea services.

OVERSTUFFED furniture of their own manufacture and reproductions of French Provençal, early English and American as well as 18th Century English and French pieces made by other furniture manufacturers, throughout the country, comprise a diversified stock at P. Nathan Sons'. These are available through the decorators and at prices unusually reasonable.

With the approach of spring buying for the country house, many attractive French Provençal reproductions in antiqued maple have been acquired because of their simple beauty and adaptability to informal surroundings. As such is the corner cabinet, illustrated, with its drawer for silver and linen cupboard, below. The rush seated side chair with a basket of flowers motif inserted in the back is another example, with much charm, also tables of all sizes, poudreuses, book shelves and occasional cushioned chairs.

Among the maple furniture, largely intended for bedrooms, are a three cornered drop leaf table with cabriole legs, copy of an early American design,

Original Chippendale mahogany table with claw feet and open gallery and armchair with leaf carvings on arms. Courtesy Ginsburg & Levy, 815 Mad. Ave., N. Y. C.

and other pieces equally exclusive in character.

ANTIQUE furniture in notable examples of the 18th Century English and American cabinet-makers prevails in the shop of Ginsburg & Levy, devoted to the complete decorative equipment of the house, in all its details. As an outstanding piece in importance is a Pennsylvania mahogany secretary bookcase of Chippendale design by Jonathan Gostelowe, noted as a cabinetmaker about 1765-1770.

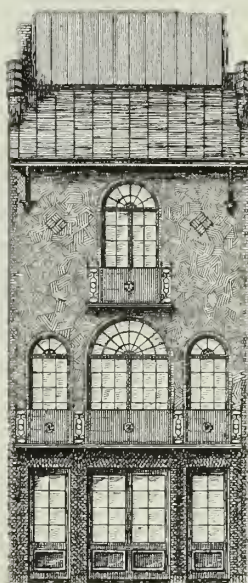
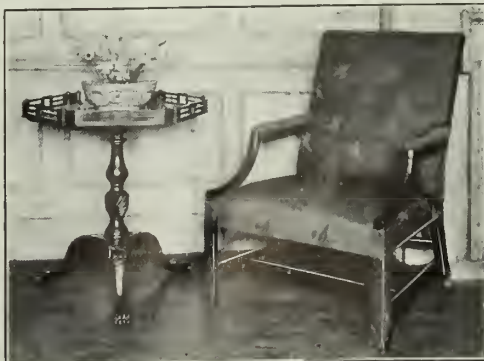
Another is an interesting American clock, shown in the miniature mahogany grandfather's case, by Joshua Wilder of Hingham, Mass., 1800, and a full sized mahogany grandfather's clock with an inlaid eagle and eighteen stars motif. This



Antiqued maple Provençal corner cupboard and rush seated chair, reproduction of peasant type. Courtesy P. Nathan Sons', 231 E. 47th St., N. Y. C.

is labeled Rosett and Mulford, Elizabethtown, New Jersey, 1807. The works were by Kennedy Miles.

As a background for many fine pieces of Chippendale is a pine room, brought from Bristol, England. Rare pieces of needlework are also shown here—among them an altar frontal that might be attributed to the Soho works. A very beautiful console, decorated in the



WHETHER you are building or furnishing a home, it will be to your advantage to visit my Galleries. Here you will find well displayed in an entire Building, an extensive collection of Antiques of the 16th to the 18th Century, personally selected so they can be grouped harmoniously with most any style of Decoration.

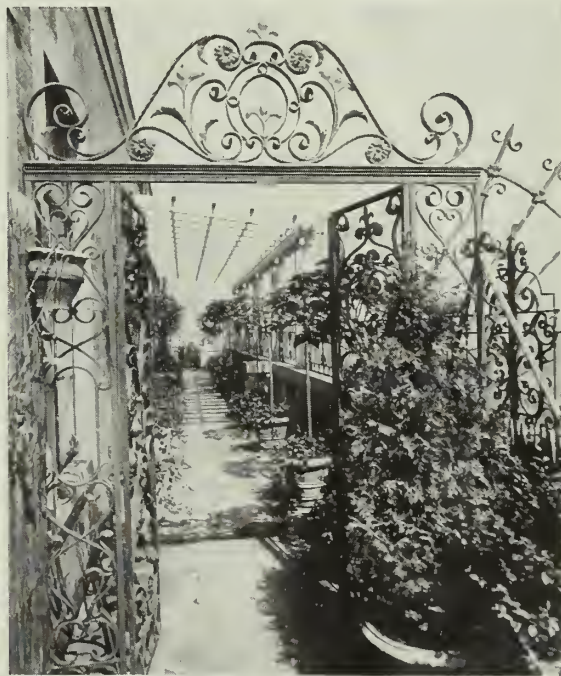
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Adam manner with clusters of roses and gesso ornamentation, and a decorated copper apron, is from the Count Leverhulme collection in England. A large mahogany Chippendale wing bookcase was obtained originally from the Sackville-West collection. Old wallpapers include four original, hand-painted panels of "Scenic America," measuring 37 feet and many equally beautiful early French papers. Old English porcelains in complete services and tea sets; luster pitchers and antique mirrors in original condition supplement this exceptional stock.

PERCELLEN hooked rugs from the workshops of Alfred P. Porter are to be had in exquisite reproductions of fine old rugs; authentic antiques; copies of Oriental and French motifs and modern design, as well as amusing nursery patterns. Or, if you prefer your own ideas of color and design, these, too, are faithfully executed in any size if a sample of your draperies or upholstery is submitted with which the rug is to harmonize and be associated.

The Porters will even reproduce in a hooked rug the photograph of a much loved pet or a favorite print. Nursery rugs, also, depicting



Leather screen with antique parchment toned background and foliage and flowers in deep, rich colorings. Chippendale influence. Courtesy Venetian Art Screen Co., 510 Mad. Ave., N. Y. C.



Percellen hooked rug with hunting scene in red, black and gray. Size 4'-6" x 6'-6" in width. Courtesy Alfred P. Porter, Glen Head, Long Island

child verses and animals are made. Repairing hooked rugs is likewise a specialty.

As wool dyeing is such an essential step in the making of hooked rugs, Mrs. Porter dyes all the wool herself and thus achieves effects impossible to attain otherwise. This is accomplished in the studio and workshop situated on a hillside at Glen Head, Long Island, amid picturesque surroundings suggesting an ancient English garden.



Mahogany Directoire table. Mahogany and gilt mirror. Courtesy Richter Furniture Co., 510 E. 72nd St., N. Y. C.

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With these qualities in view such as were preeminent in the furniture of our early cabinetmakers, only representative pieces in mahogany, maple and pine are produced in the Richter factories with the hope of creating a still greater interest in the type of furniture, which by tradition and character of design, is deserving of first consideration in the furnishing of the modern American home, through the medium of decorators and high class furniture departments.

Among the dining room furniture, accordingly, may be mentioned a sideboard copied from an old model, probably made in New England about 1790, inspired by Heppelwhite influence. Of small size, with its delicate inlay of tulip and hollyhock, and graceful proportions this is of great practical value for present day use. A splendidly proportioned pedestal extension table in mahogany, adapted

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DECORATIONS OF DISTINCTION



"Pixie" composition stone garden ornaments—"Mischievous" and "Idle". Lead wall fountain piped for use. Courtesy Erkins Studios, 255 Lex. Ave., N. Y. C.

from a Duncan Phyfe model, is another. With these may be had the accompanying chairs, appropriate in design. Mahogany corner cabinets and bookcases are other noteworthy pieces and there is a wide choice in maple bedroom furniture as well as occasional pieces.

SCREENS of leather or canvas made with the highest conception of beauty and artistic merit are produced by the Venezian Art Screen Co., for every decorative use. To be more definite as to where they may be applied, there is the screen of deep, rich colorings, that shuts off the usual swinging door communicating with the pantry in a formal dining room. This may take on a wall, red ground with an Italian Renaissance decoration in dull gold or show flower or fruit motifs on a parchment toned ground. The pheasant or other brilliant birds offer an equally appropriate decoration for this use.

In the living room, there are many subjects that would apply. The screen in this room may be used in a corner as a background for a chair and lamp or the tea table. In a low size it may even be adapted as a fire or radiator screen.

In the bedroom, as a shield against drafts about a bed or chaise longue, the screen has come into popular favor, in colorings to harmonize with delicate decorations.

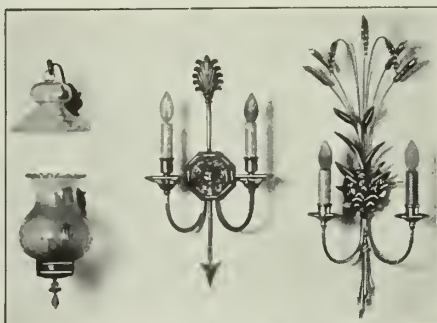


New soft finish percale with brilliant flowers on pastel colored ground, suitable for bedroom draperies and coverings. Courtesy Morton Sundour & Co., Inc., 70 W. 40th St., N. Y. C.

GARDEN ornaments and furniture in a variety of selection are displayed at the Erkins Studios, in preparation for the opening of the garden season, now upon us. Quite the newest in these are the amusing little characters in composition stone known as "Pixies", brought from England. These represent "Mischievous", and the "Idle", "Laughing", and "Whistling" Pixies, most reasonably priced. They may be placed so as to peek out under shrubbery.

In fountain figures there are also many beautiful subjects, at astonishingly low prices, by no means forbidding to the moderate purse. A variety of oil jars are likewise shown, in which the fossilized amphoras rescued from the sea off the coast of Spain, as relics of the ancient Greek and Roman galleons, are most interesting.

LIGHTING fixtures in reproduction of old period designs, as well as new, are sold at wholesale, likewise retail, through decorators



Georgian sidelight, wheat design, gilt or walnut finish. Empire arrow fixture, any finish. English chimney bracket, antiqued brass mounts. Courtesy G. E. Walter, Inc., 425 E. 53rd St., N. Y. C.

and architects, by G. E. Walter, Inc. These include appropriate side brackets in any finish with overhead lights to correspond, when desired, also lanterns, sconces, and tole fixtures, denoting much originality and distinction. In crystal, one of the newest single lights is in the form of a lily with silver mounts. The lily cup may be placed either up or down on the wall and is especially desirable for a bathroom or bedroom. Crystal chandeliers, copies of the old Waterford, are of the finest workmanship.

Mantels in stone, marble and wood with paneling for an entire room are other features of this stock, likewise "Duretta"—a composition stained to resemble wood.

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THIS little reproduction of an Empire marble mantel lends itself well to marbleizing. The price primed white is only \$60.00.

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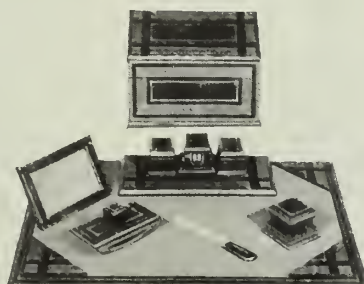


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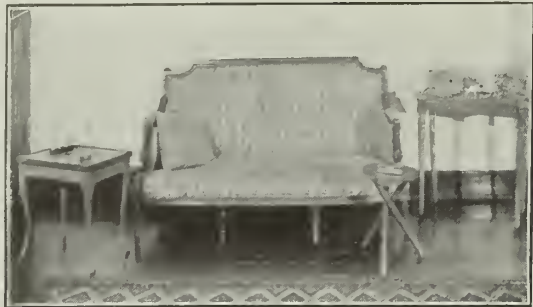
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Wrought iron mail box mounted on heavy six foot post. Hinged top with lock and key. Courtesy Todhunter Inc., 192 E. 57th St., N. Y. C.

In the newest patterns, two intended for children's rooms include an amusing, well covered design showing the characters of "Alice In Wonderland." There is also "The House That Jack Built" on a ground color of green, blue, peach, natural or blue green. For porch cushions, a conventionalized all-over leaf pattern is to be recommended in the waterproof chintz. There are, as well, a lovely treatment of red poppies with foliage on a natural ground or black, and one of wild poppies and gallardia.

In bedroom hangings and coverings the soft finished percales suggest old French wallpapers. Fadeless wool taffetas suitable for overdraperies, on the other hand, reflect the warmer tones of Chinese red and yellow, copper and green.

The Donegal hand tufted rugs, that may be ordered in any size, shape or color, are made exclusively by this firm, likewise washable chenille bathroom rugs.

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Gilt Chippendale mirror and Italian XVIIIth Century, carved wood candlesticks on old damask. Courtesy Vilhelm Kiorboe, 248 E. 57th St., N. Y. C.

without an overhanging, individual light above the picture frame.

The illumination of swimming pools, under water, in which varying colors may appear by the operation of a small motor, is another conception of Mr. Kiorboe's.

LAMPS interpreting authentic motifs in brass, silverplate and marble are made in wholesale production by the Plaza Studios to be disbursed to the buying public through decorators. These are fitted with painted silk shades, chiefly in soft taffetas of neutral tones—some showing a tiny fleur de lis in their weave, applicable for a late Georgian or Federal setting.

Many of the lamp bases have been attractively combined with Wedgwood and Royal Worcester or are taken from an extensive collection of Pewabic pottery jars. They are in rich metallic glazes.



Table lamp, 24" high, with crystal urn and black and green marble base. Stretched peach colored taffeta oblong shade. Courtesy Plaza Studios, 385 Mad. Ave., N. Y. C.



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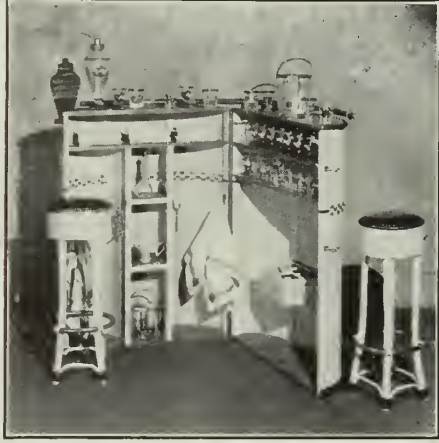


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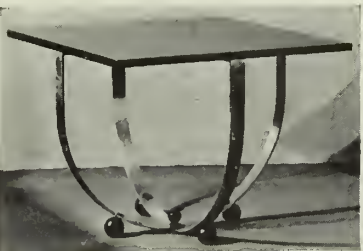
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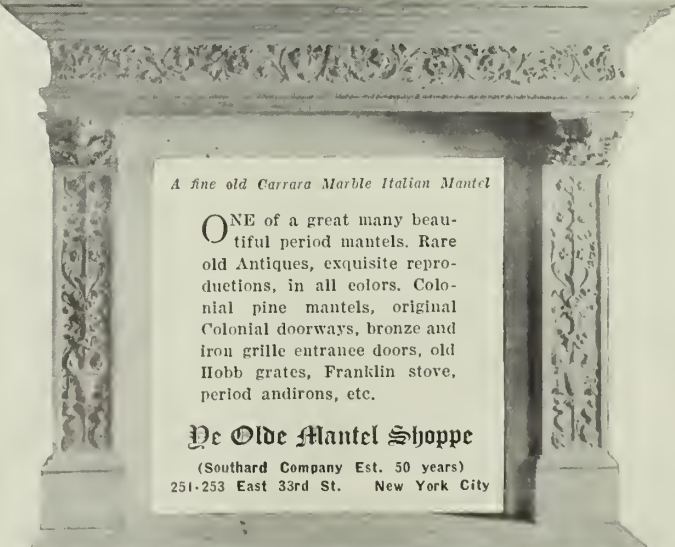


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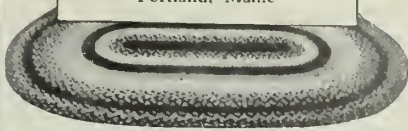
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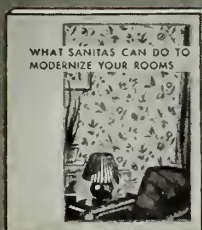
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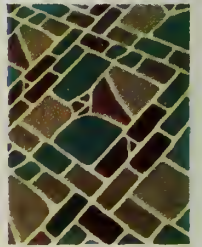
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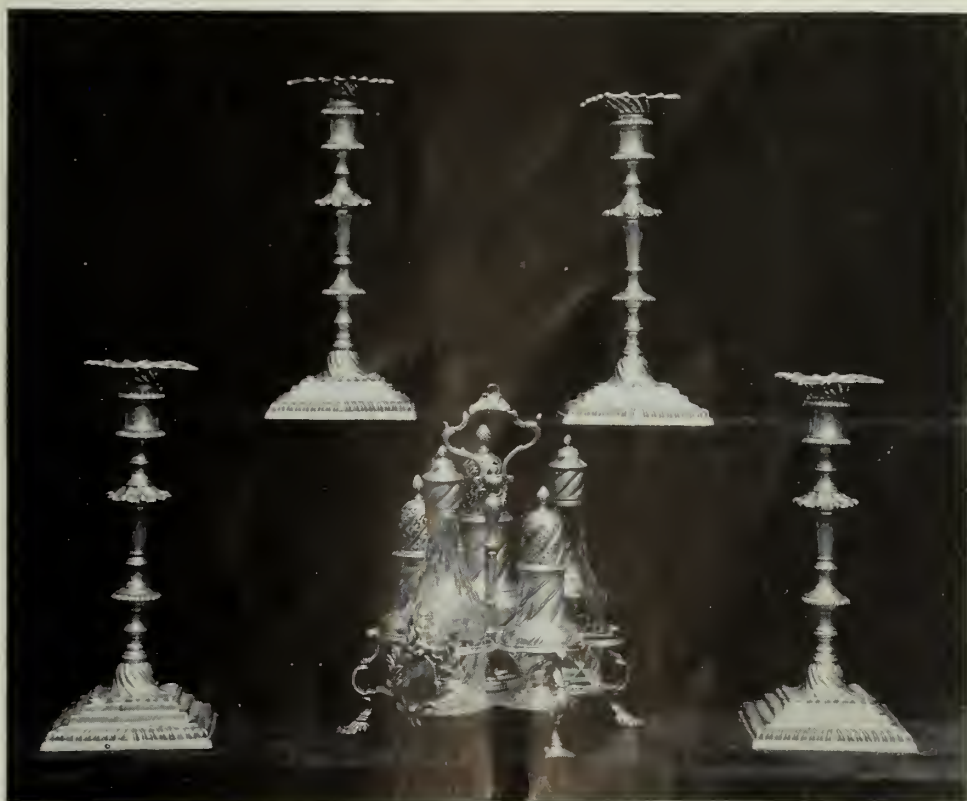
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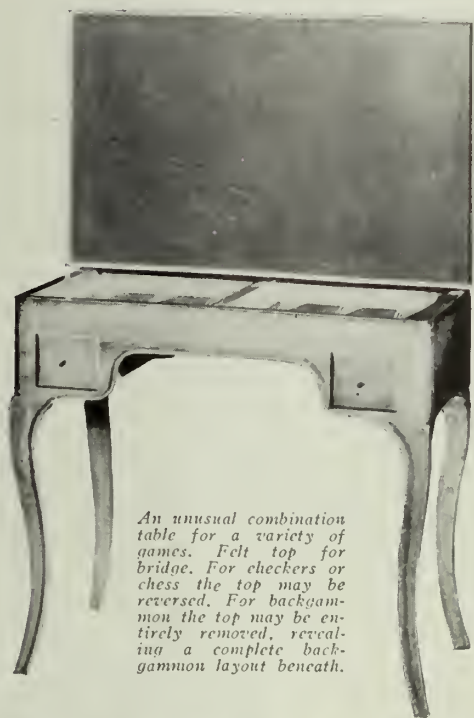
SCULPTURE

by

DANIEL LAWRENCE RUMSEY

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15 VANDERBILT AVENUE
NEW YORK CITY

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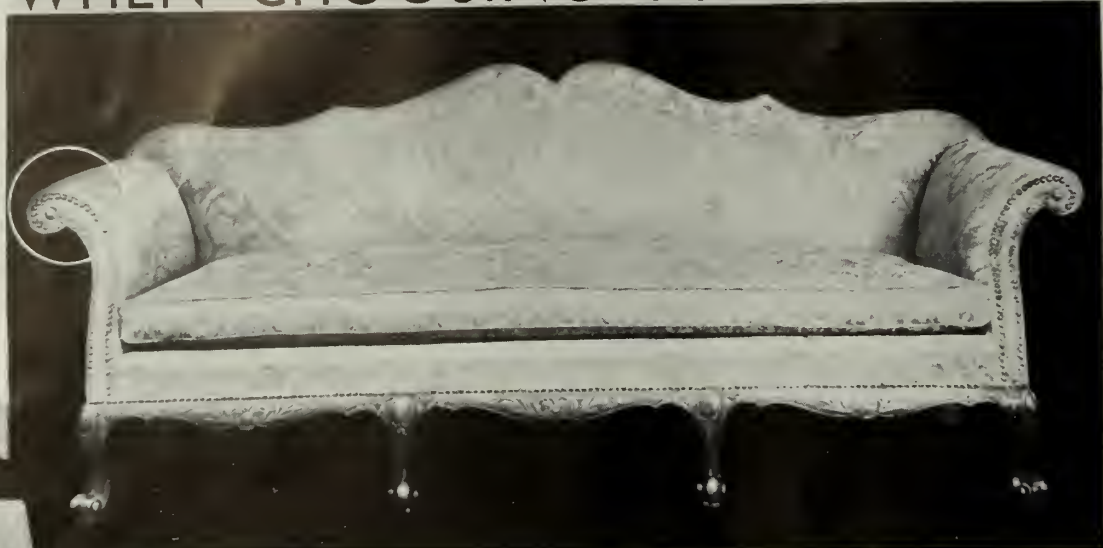


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This Spring's Silver Dining Table



This table is set with sterling silver tableware in harmony with the William and Mary furniture

The silver candlesticks which are a special feature of this spring's beautiful table reproduce the "bell" or "inverted cup" of William and Mary furniture. Courtesy Rogers, Lunt & Bowlen Co.

Arts & Decoration

Silver Candlesticks for the Dining Table

The Re-appearance of Candle-lighting Has Restored an Old-world Charm and Romance to Many Dining Rooms Furnished in the Rich Styles of Earlier Periods

By EDWARD WENHAM

MATERIALISTS would insist that the American people of today are too busily occupied with their own individual interests and too practical to allow Romance to enter into their considerations. For such disillusioned folk we can but feel a sincere pity, because stripped of all idealism, chimerical though it may be, the daily round would be barren indeed. Nor is it necessary to look far to discover that Romance yearly becomes a stronger impetus in the everyday life of this country; a fact clearly illustrated by the prevalent desire to restore the customs and manners of the "good old days": days which were aptly described recently as those "when men were men and all the undesirables were in Russia."

It is doubtless a human characteristic to seek novelty, but having experimented, we return to those customs established by long-past generations who successfully expressed their innate dignity in their homes.

This revival of earlier traditions is observable from numerous changes which have appeared in later years with the furnishings of rooms; but it is even more so with certain social customs which, instituted more than a century ago, have reappeared in our homes today. Particularly is a change noticeable with the dinner table, to which we have restored all the erstwhile pleasant intimacy, the while retaining the dignity so long associated with the function of formal dining.

Silver plates and dishes have regained their former importance; ornamental centerpieces and epergnes again adorn the table; little salt-cellars have superseded the more modern shaker; and innumerable other almost forgotten articles of silver are now found on the table at a formal dinner. But important as these may be in reproducing an old-time setting, the desired effect could not be attained without the addition of silver candlesticks as a medium of lighting; because the use of electric-light with such a setting is obviously inappropriate.

Candle-lights on our dining tables are but one of the many symbols of our preference for the Romance of the past to the materialistic efficiency of the present. Not that this

use of silver candleholders is necessarily restricted to the table itself; it is as customary in many homes to place them also on the sideboard, and not uncommonly silver sconces or wall brackets add their light to other parts of the room. The wall brackets are mostly wired for electricity and for some time these lacked the same romance as the wax candle owing to the unavoidably large size of the "flame"; but in the past year we have seen

talking with an American friend who had recently returned from his trip to Great Britain. Asking him what had impressed him most during his travels he replied, "The way the English people obey every law, and the lack of telephones and electric light in the outlying sections." Then he added that he had stayed at several houses in the country districts and had often dined by candle-light. These dinners must have given him decidedly happy memories;

the last time we dined at his apartment, the table was lighted with silver candlesticks and the electric-light switched off. So was the spirit of Romance finding expression in another home. We also recall our friend's mentioning—with less pleasurable recollection—that at one country inn at which he stayed the night, the only illumination came from two candlesticks. However, he discovered the sticks were old Sheffield and now he owns them.

In whatever style of dining room, this ancient method of lighting can be used to advantage. The one referred to was in an apartment that was part of a once large residence which accounted for the room being somewhat larger than the average modern apartment dining room. The furniture was of the late Georgian style though made in the present century, the table being of the style fashionable among the élite of the late Georgian period and equally so in America today.

In the center was a three-light candelabrum and placed in the form of a square around the candelabrum were four candlesticks, all lighted by real candles. Two other three-light candelabra added to the illumination from the sideboard where one was placed on either side of an epergne, the various baskets and dishes of which at the moment held fruit, nuts and candies. It was also noticeable that our friend or, more probably, his wife had introduced another romantic tradition into their home; the usual tablecloth was replaced by a fine lace runner along the length of the table with lace doilies at each place.

This use of runners and doilies rather than the tablecloth is not exactly an innovation in America, because it was a more or less general custom here in the homes of the early republican times and before. With the re-



The centerpiece of a dessert service of silver gilt, formerly the property of Her Imperial Highness, the Grand Duchess Cyril of Russia, Granddaughter of Queen Victoria of England and of the Czar Alexander II of Russia. These were made in London about 1873. Courtesy James Robinson

electric "candles" which in themselves are approximately the same size as the wax prototype, while the "flame" is an almost perfect imitation, though obviously it has not the flicker which, after all, confers the Romance. Not infrequently the wall sconces are original, or perfect copies of the splendid, Georgian type with the scintillating cut-crystal drops. And these are especially attractive in a dining room where it is usual to light the table with silver candlesticks. Some few months ago we were



PHOTO BY DANA B. MERRILL

The table of which this illustration is part was made unusually effective by placing a bowl of flowers and four candlesticks as illustrated here, both near the ends and in the center. Courtesy Reed & Barton

The grouping of silver candlesticks around a bowl of spring flowers is especially attractive. Courtesy International Silver Co.

vival of candlesticks there has also been a revival of other customs connected with the setting of the dining table. Obviously the exposed polished mahogany top of the table results in more effective light and shade as the light from the candle flames is reflected on the other table silver and the polished wood. With a setting such as

described there is the attractive combination of the soft bluish-grey of the silver; the deep rich colors of the mahogany standing out in direct contrast to the white of the lace; and the reflections of the shimmering candle flames.

By that magic carpet which we writers employ so freely to suddenly transport our readers many leagues, we are now in what was once an old New England kitchen. At the moment, it is the dining room of a country home and the furniture has been selected for its simplicity in keeping with the room itself. The walls are paneled with the wide vertical pine planks used by the settlers, the wood now having those warm tints which time alone bestows.

No such modernism as electric light has been introduced to spoil the old-world atmosphere, the great open fireplace with its wide mantel being the same as it was two hundred years ago. Down the center of the room is a trestle table laid for ten guests. The table is devoid of napery other than table napkins while the plates, which we now term service plates, are pewter and the knives and forks a plain silver pattern. In the center is a large silver bowl of roses and at intervals along the length of the table there are four silver candlesticks on either side of the bowl, with another candlestick at each corner. On the paneled walls are old-fashioned candle-brackets with the polished metal reflectors, two other similar but smaller candle-lights shining from above the tall mantel-shelf.

To step into this room after riding some distance in a fast moving motor car is to meet suddenly the quietude of the days when "There was no iconoclastic force; and man relied on his trusty horse", as contrasted to the never ceasing hurry of our own time. To sit at that dining table and to watch the shadows made by the numerous little flames jumping like mischievous imps on the great ceiling-beams and on the paneled walls is to find the thoughts wandering to those lands of Romance conjured up from the "ever-so-long-ago."

From whatever nation the style of a dining room was derived or of whatever period the furniture, none is there which does not naturally adapt itself to and is improved by the use of silver candlesticks. Admittedly there is a necessity for selection in choosing the style of the



candlesticks, but this offers no difficulty because the modern factories have kept this necessity in view. Further, many a set of candlesticks and accompanying candelabra have been made by present silversmiths from a pair or possibly a single example that has come down through many generations.

Doubtless more designs have been obtained from the Eighteenth Century English models, as in view of our British heritage and the popularity for interiors in the manner of the Georgian period, the demand for candlesticks of the types fashionable at that time is naturally greater. Nonetheless there are innumerable designs inspired by those produced in France and no few have been made in recent years from early Spanish models.

Candlesticks appropriate to rooms in the style of early Spain, such as are more generally found in the Southwest and West, are among the most ambitious ever produced. Also in suitable surroundings, it must be said that they are by far the more ornamental, largely due to the fact that they are elaborately chased; while the bases, instead of the plain molded style more common with English, are more often in the form of three chased scrolls in a triangular form raised on shells or other low feet. These Spanish candlesticks require one of the heavier types of refectory tables to be completely "at home" because in addition to their more decorative style they are as a rule considerably taller than the English or French. But here again we may be grateful to the modern craftsman who has produced smaller sets definitely

The candlesticks in this picture are of the type fashionable in the early 19th Century. In the background is another table ornament from the ancient *nef*, a decorative piece shaped like a ship. Courtesy Wyler's



Here the center silver bowl shows a relationship to the lobed and ribbed bases of the candlesticks, which are in one of the most simple styles developed from the Georgian patterns. Courtesy Watson Company

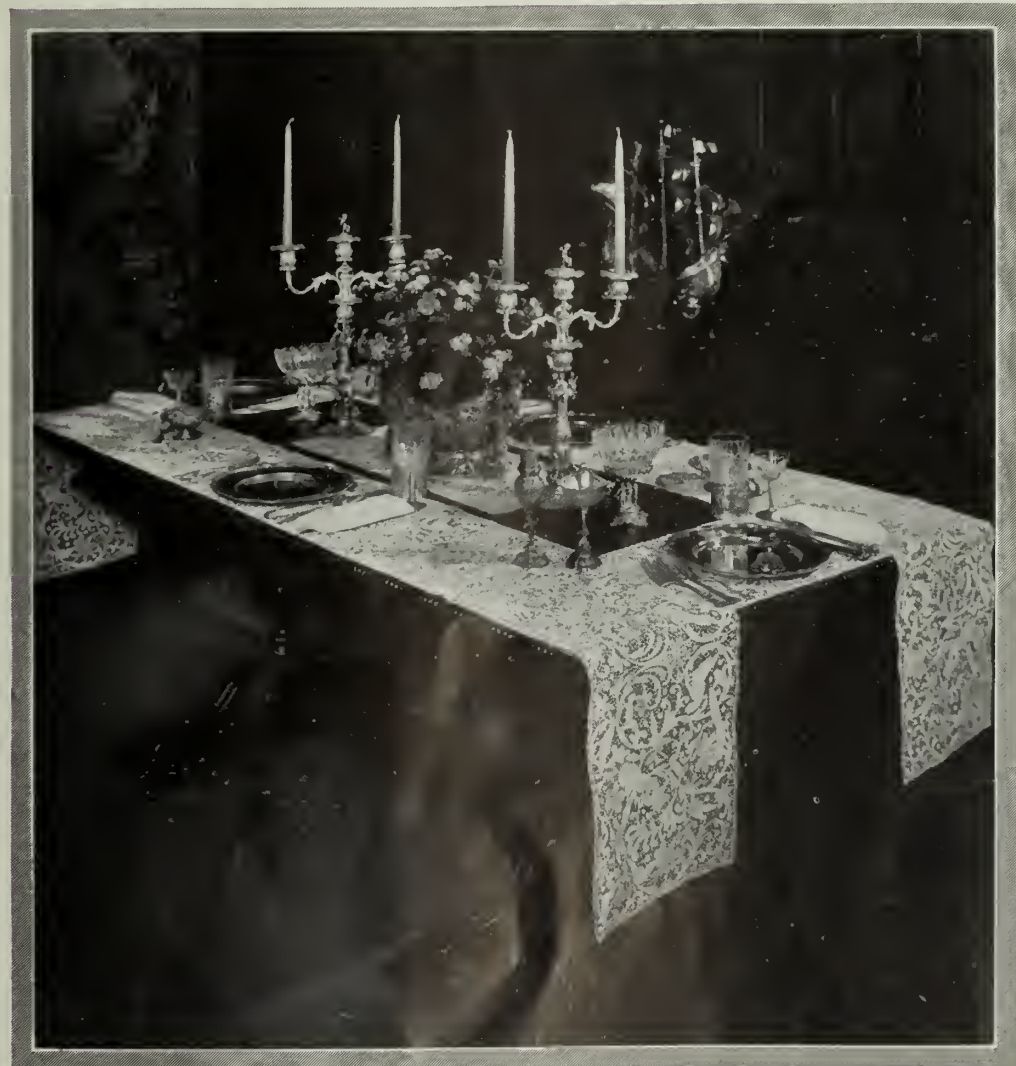


PHOTO BY DANA B. MERRILL

showing the influence of the Iberian traditional designs from original if larger models.

To refer, in passing, to the historical aspects of these now popular table decorations reveals that they represent a continuous link with times as far back as the early Romans. Some form of candle was doubtless used at that early age because portable candlesticks with sockets are known to have existed then: this recalling that there are two types of candlesticks, the pricket with the conical shaped spike which is pushed into the bottom of the candle, and the more familiar type with the tapering socket into which the candle is thrust.

Long before silver candlesticks were used in the homes they were restricted largely to churches. The candles were either shaped in wood molds or by repeatedly dipping a wick in hot tallow, both methods remaining until fairly modern times; and from the latter we have the old expression "tallow dip" meaning a candle, and it survives in the round-topped colored wax candles of today.

By far the greater variety of styles were made in England in the days of the Georgian kings. And during the latter part of that period when it became the fashion to use them on the dinner table, sets of candlesticks and candelabra numbering as many as seventy-two pieces were not uncommon in the homes of the noble families. Many of these important sets were unfortunately divided in later years, though we have seen, in the past few years, sets of as many as twenty-four candlesticks and six candelabra—quite complete.

Los Angeles Home of Mr. and Mrs. Earle C. Anthony



Bernard R. Maybeck, Architect

Arched Entrance to
the Dining Room

This lotus pool and fountain in direct line of vision with the dining table, is one of the most charming developments of the extraordinary landscape effects to be found on the Anthony estate

This Splendid Residence in Los Feliz Park, California, Is Reminiscent of the Hill Towns of Italy



**Entrance Tower of
the Anthony Estate**

This feudal-like structure is of rough stucco topped with hand-made California tiles in shades of russet to red. The beams or brackets around the tower are of pecky cypress brought from Florida



Left—View from the studio across to the dining room steps. The steps at the left go up to the ladies' dressing room, isolated so that wet bathing suits do not intrude upon the rest of the house. The men's dressing room is under the dining room. In the women's dressing room, the walls are covered with marine murals on wall paper. The overhanging branches in the foreground of this photograph are Eucalyptus, and there are Hibiscus bushes of different colors from Hawaii



Right—View of the middle garden with the lily pool at the right. The wall is of carved stone. Mr. Anthony took photographs of an old French château at Langeais and had the wall copied from it. The planting consists of stone pine, boxwood, and eastern birch. The water starts in the swimming pool, comes to the lily pool, and then to the front garden, and there it is used for spraying

Right—Detail of the stairway running up around the tower to the ladies' dressing room. The rail is topped with red tile. The windows are heavy opaque hammered glass and red mission tile is used on the stairway. The old lantern on the wall is wrought-iron. The wrought-iron in this house throughout was made in California in interesting replicas of old Spanish designs, and the balcony is copied from an original Spanish one



Left—Looking from the living room across the swimming pool to the dining room. The planting here is mainly oleanders in rose colors. The steps leading up to the dining room are of French stone, a sort of fossil stone with bits of shell and fossil still in it. The pool is made of iridescent blue-green tile and is heated and filtered. The roof tiles at the top of the picture are in seven different shades, all the way from russet to red



Distinguished Paintings of Old French Interiors

By Walter Gay

Left—Pavillon Colombe, St. Brice is the home of Mrs. Edith Wharton. In this lovely salon the set of bergères and sofa are Louis XV. The wood is delicately carved and the upholstery striped green and white silk. The boiserie is Louis XV, painted grey. The painting is now in the possession of Mr. E. Victor

Below—French room furnished with 18th Century furniture. The tapestry armchairs are Louis XVI as are the clocks. The candelabra are Louis XV and the secretary is Louis XVI. The beautiful tapestries back of commode and desk are Gobelin, furnishing a decorative note. Courtesy Wildenstein & Co., Inc.



These Delightful Paintings of Fontainebleau, St. Germaine and Bréau Show Some of the Most Charming Characteristics of the Furnishing and Fitting of the Ancient Châteaux

Right—The library in Le Bréau. Walter Gay's château adjoining Fontainebleau is Louis XV. The furniture is Louis XV and the pictures are 18th Century water colors. A lovely Aubusson rug covers the floor. The color scheme is rose, soft blue and yellow green. Painting is owned by Mrs. N. B. Potter



Below—A salon at St. Germaine, exquisitely furnished in original Louis XV period. The armchairs are upholstered in red velvet. The small cabinet is veneered Chinese. The richly carved marble mantel and the painted console are 18th Century. The boiserie is grey. This painting is owned by Mr. H. F. du Pont





which once imparted its fine eighteenth century flavor to such strongholds of fashion as Fontainebleau, Chantilly and even Versailles has now found its way into some of the finest houses in America! For it is in use where the chief concern has been to recreate a true and harmonious sense of the past. To accomplish this it has been necessary to select each piece of furniture, each objet de goût and picture as a contributing element in a coherent design, but a background and hangings in character have been essential also. And here it is that antique Toile de Jouy has been found a strong ally. For quilts, valances and curtains it graces the bedroom of a Park Avenue apartment where every detail has been thought out to achieve a perfect French interior. Down on Long Island in a country house which conforms to English standards of a certain restricted period, the feature of the master bedroom is a lovely bed draped exactly as it was originally in Toile de Jouy. Out in Lake Forest where a whole house has been created, a perfect château apparently transplanted overseas, it has been used to upholster chairs and drape a dressing table as well as in the hangings of several bedrooms. Such examples as these might be multiplied many times for this delightful material has established itself firmly in the affections of people who are working to make the eighteenth century live again in America.

Toile de Jouy in its graphic representation of contemporary interests acted as a sort of newsreel of the last

Left—The arrival of Louis Philippe at the Chambre des Députés in 1830. A Toile de Jouy by Nicolas Koechlin. From the collection of Monsieur le Docteur Octave Claude. Antique Toiles de Jouy courtesy W. and J. Sloane

Below—Here we see George Washington standing in a golden chariot with Liberty carrying a Shield inscribed, "American Independence, 1776." Franklin also figures in this Toile de Jouy. England, about 1800

Antique Toiles de Jouy In Modern Decoration

There Seems to Be no Limit to the Scope of Beauty in the Use of Toile de Jouy in Modern Homes, for Wall Coverings, Furniture Upholstery and Draperies. Thirty-Seventh of a Series On "Antiques as Decoration"

By ELINOR MERRELL

RARELY does a real work of art find its place so appropriately in the personal atmosphere of a modern home as do the printed cottons of the eighteenth century known as Toiles de Jouy. Old fabrics in general have a subtle way of imparting grace and warmth to a sedate interior, of gathering up unrelated colors into a harmonious scheme, but Toile de Jouy perhaps because of its liveliness and freshness goes further than most to create an intimate quality in a room. The old toiles have been used of late so successfully, and in such a variety of ways that it is interesting to look into some of the reasons why this product of France which flourished a hundred and fifty years ago is finding such favor in twentieth century American homes.

What an interesting turn of events that Toile de Jouy



Below—A modern chair takes on genuine distinction when covered with an old red and white toile. An antique blue fringe makes an effective finish for this graceful chair

Right—A Louis XVI bed, painted white and covered with an old toile in a reddish lacquer color. The same toile forms draperies and valances. Thedlow Inc., decorators

Second below—This room shows a charming setting of red and white toile bed draperies and wall coverings. The paneled doors are pine. Rug is antique Aubusson



half of the eighteenth and the early part of the nineteenth centuries. Take, for example, the design called "La Fête de la Fédération". The popular humor of the day is illustrated by the unmistakable delight of the citizenry dancing

on the ruins of the Bastille. Lafayette is seen on horseback, Louis XVI is taking the oath on the Altar of Liberty. Another design originally known as "l'Apothéose du Règne de Louis XVI" was finished just as the Revolution broke out. The figure of Religion appeared in it, holding in her hand a crucifix. Patriotic sentiment, or a sense of the journalistic quickly spurred the manufacturer at Jouy to change Religion into Liberty, the towers of the Bastille were substituted for a medallion group of amorini, and the design entitled "Louis XVI Restaurateur de la Liberté".

International relations were depicted in one design called "l'Hommage de l'Amérique à la France", a scantily clad Indian chief extending his hand toward a gracious France who leans nonchalantly against a globe which must be the terrestrial one. Current conceptions of geography were immortalized in a famous design called "Les Quatre Parties du Monde". When the enterprising Montgolfier was inspired to essay a balloon ascension a pattern called "L'Aérostaut dans le Parc du Château" appeared. Not only are actual events recorded but also all manner of interests such as hunting, shipping, the making of wine, and various phases of rural life pass in review.

The style with which this panorama is achieved was set by such artists as J. B. Huet, one of the most gifted and prolific decorative painters of the eighteenth century. Small wonder that we find in it the concrete expression of the spirit of the period, for "his delightful talent tending to visualize the outer world as through the small end of an opera glass, his mannered pen ready to

(Continued on page 68)



THESE TWO PHOTOS COURTESY ELINOR MERRELL

Speaking of Art

The Henri Memorial Exhibition, W. J. Glackens Annual Show, Toulouse-Lautrec at the Museum of Modern Art, and Ben Ali Haggin's Portraits in Oil and Watercolor

By MARY FANTON ROBERTS



"The Beach Hat," a portrait of Mrs. Robert Henri by Robert Henri. Courtesy the Detroit Museum of Art

one summer at Monhegan Island—paintings full of warmth and richness and the hushed mystery of deep woods, with delightful figures in brilliant tones an intimate part of the landscape. In fact, it is hard to imagine any phase of

art that Robert Henri would not have done with beauty and ease, had he inclined; at least his work gives me that impression.

To me, he was fundamentally a great man—great when he painted; great when he talked to an audience or to a friend, or when he wrote about painting. I remember one essay that he did for me years ago called "My People," in which this very question of painting the individual came up and in which he said "I feel that all the people all the world over are my friends, my people, and that in painting the individual I am painting the character of the nation and the quality of the race." I have often thought what a great exhibition it would make—a series of rooms of Henri's paintings of the people of Ireland, Holland, France, Spain, New Mexico and California, because in each of these rooms one would see the kind of beauty that predominated in that race, the quality of greatness or fineness, the condition of sordidness or sorrow. I cannot imagine anyone with any sympathy or receptiveness who would not recognize Ireland—her reticence, wit, naïveté, sadness, from Henri's Irish paintings; who would not find at a glance the sturdy, imperturbable fundamentals of Holland; or the superficial gayety of Spain, with its underlying tragedy and poverty; and the Indian about Santa Fé, lost and hardened in modern civilization. I cannot see that a landscape of any of these countries, or a group of many people interested in gay or sad moments of life could do more than these paintings for the very heart and soul of the people. Because, after all, it is the people, individually, who create and express the nation and it is through Henri's individual portraits that I feel he expresses the lives of the people he knew so well.

However, this is a very personal point of view and may have its foundation only in my fancy. It will be a great joy for the lovers of Henri to see this Memorial Exhibition, as well as a great tragedy to know that it is among the last ones that ever will be presented to his friends and followers.

The committee for the selection of the paintings was most happily made up of Eugene Speicher, John Sloan, and Bryson Bur-

THE Robert Henri Memorial Exhibition will be the great event of the spring art season in New York. It will be held at the Metropolitan Museum of Art from March ninth to April ninth. An exhibition at this Museum given an American artist has become recognized as the greatest honor that this country can bestow. In recent years we recall the Thomas Eakins and Winslow Homer shows, the one to George Bellows; last year, to Arthur B. Davies; and now this spring we come to the man who is recognized both here and in Europe as one of the greatest, if not the greatest, influence in the American world of painting. For Robert Henri was not only a painter, but a philosopher; a lover of the world as well as a painter of human beings. All people were of interest to him, his friends; he won from them an equal interest.

He has been accused of later years of painting only heads; not groups of people and landscapes, but just his impressions of human beings. Now, in a way, that seems to me the greatest painting that any artist can do—to paint his impression of the individual, hence of the race, hence of the world. Why it should be more important to paint several heads on one canvas or to paint the body as well as the head, I have never been able to understand. That a man should paint many kinds of subjects instead of one, when he elects to paint the one, seems to me absurd; though, as a matter of fact, Robert Henri did these things, too. He painted full length portraits and group portraits and landscapes. Indeed, no one who knows Robert Henri's work well at all can forget the group of remarkable pastel landscapes that he did

"The South of France," a painting by W. J. Glackens. Courtesy Kraushaar Galleries



roughs, Curator of Painting at the Metropolitan Museum of Art; these artists are both friends and admirers of Henri's, who know his work and who deem it an honor to serve on this special committee for him. It is one of the curious misfortunes of the human soul that when it is most profoundly touched, it is capable of saying the least, and that is why it seems impossible to speak of this Memorial Exhibition with such words as would make it clearly understood how great is my reverence, and how profound my sense of the world's great loss at the death of Robert Henri.

A show of great vitality and importance at the Kraushaar Galleries in March will be the recent work (that is, of the last two years) of W. J. Glackens. Mr. Glackens has been painting through France, especially in the South, with a freshness, a beauty of color, a simplicity of composition, closely in accord with his reputation as a man who feels color keenly and an artist of profound sensitiveness; yet there is a new note in the work, a note that one would consider more modern, except that Glackens has always been very modern. He has always painted with a palette on which the colors seemed to have been mixed with oxygen, with power to drench a canvas with sunlight, just as he has painted people very much alive, people who are always doing with great vitality whatever he elects to portray on his canvases.

Yet, in his newer work, done near the Alps, one realizes a greater space, handled with a simpler technique. This may be only for the moment, because one always expects from Glackens that he will do each thing with a fresh spirit, in a very alert, sensitive and personal kind of fashion. To me, he is one of the least "influenced" painters in America, which does not mean that he has not felt the spirit of older painters and respected what they have accomplished, but only sensing them as a background. I never feel that Glackens has permitted any one man to touch the spirit of his art. He is essentially a great colorist and an artist with a witty appreciation of life. That is why one has such a sense of living quality in all

"Old Rose and Beige,"
from a recent painting
by Ben Ali Haggin



PHOTO BY PETER A. JULEY



he paints—a bunch of roses, a tropical landscape; and what a quality of vivid joy pervades his painting of a group of little children running through Central Park, over frosted ground, with their bright-colored sleds. He is at present finishing what seems to me one of the most beautiful, if not the most beautiful, painting of his in recent years—a portrait of his daughter, standing with a certain delicate grace against a bright yellow ground. There is a sense of warmth and sunlight and youth pervading the canvas, not only in the figure of the young girl, but in the background, the furnishing.

Glackens' approach to his art, as to his life, is one of great sincerity, of deep interest, and with, of course, the humility of the artist whose individual genius is no longer questioned.

I think nothing surprises one so much on studying into the lives of great men—great musicians, painters, poets, dramatists, than to realize the immense amount of persistence in genius. We think usually of these great men as somehow preparing to achieve their destiny the first days in which they really face life individually—after the artist has left the *atelier*, the musician the *conservatoire*, and so on, and then we picture them as determined in the sureness of what they want to accomplish in the world and starting out toward a definite goal at all sacrifice and hazard.

But this is so far wrong that it is almost ludicrous. There are indeed many strange and devious paths toward success, toward the accomplishment of one's heart's desire, even, at times, blinding men to their goal. This was true of such painters as Gauguin, Van Gogh, Pascin.

And the same fact holds with that Frenchman, Henri de Toulouse-Lautrec-Monfa, whose work is having a splendid showing at the Museum of Modern Art at the present writing. Henri was the son of the Count de Toulouse-Lautrec, a huntsman and believer in outdoor life, but the boy was frail and, at fourteen, was crippled. Thus, he had to remain apart from the life of his home. In the end, to escape his isolation, he went to Paris and lived in Montmartre, where he met another disconsolate soul, Vincent Van Gogh. He soon learned that he could not follow the way of the Academy, threw it all over, broke with his family, then spent his life in watching the people in the music halls, the cafés and the cabarets. It has been said most succinctly that Lautrec not only recorded but sensed the lives of those people; that

"Driving to the Bois de Boulogne." Painting by Henri de Toulouse-Lautrec. Loaned from the collection of Adolph Lewisohn

he did not seek a simple, common denominator of character, for he knew how closely grotesqueness could be to beauty, and how cruel, thereby; and all about him

(Continued on page 80)



Painted and Inlaid Furniture: French Louis Periods

Decorated Surfaces Achieved by Skilfully Inlaying Varicolored Woods or Painted by Eminent Artists Are Outstanding among French 18th Century Cabinet-work

By HENRY BRANSCOMBE

THAT aversion to monotony common to human nature expresses itself both in the desire to know different types of natural scenery and the preference for variation in the more intimate surroundings of the home. This human trait was possibly one of the influences to inspire the numerous ornamental mediums evolved by man to introduce color and to beautify his dwelling. For as the arts and crafts developed, so we find an increasing diversity of the mediums adopted to eliminate monotony from the interiors and the manner in which the later colorful subjects are interpreted, reflects the national characteristics of the several countries.

Consequently, while the more stolid nature of the British, the Germans and the Dutch reveals itself in the use of furniture with fewer undecorated surfaces, the Latin temperaments of the Spaniards, the Italians, and the French find expression in the application of bright decora-



Above—In this beautiful Venetian room from the Palazzo Rezzonico the walls are painted panels set in carved frames. The banquet is painted lemon-yellow and covered with a green Portuguese embroidery. A pair of encoignures are inlaid in various precious woods with Louis Seize mounts. Signed P. Roussel. Wm. Baumgarten & Co., Inc., decorators

Left—This grouping shows a very fine Louis XVI tulip-wood and inlaid commode, with ormolu mounts, made by the master cabinet-maker, Moreau, an unusual Louis XVI mirror in oyster white and gold, Louis XVI chased ormolu wall appliques by Gouthiere and ormolu candelabra and designs by Delafosse with Dresden figures. French & Co., decorators



Above—One of a pair of Venetian Louis XIV commodes painted with brilliant flowers and birds against a red background. On the front is delicate bas relief in gilt. The top is marbled. Courtesy L. G. Pacciarella

Right—A French commode, showing the early transformation from the Louis XV. It is finished entirely in marquetry with finely chased ormolu mounts. The marble top is of *fleur de pêche*. L. Alavoine & Co., decorators

tion, to a greater or lesser extent, with their furniture of every period. But it is doubtful whether that of any time quite equalled the artistic painted and inlaid designs marking that of France during the time of Louis XV and Louis XVI.

These two reigns, like the Georgian period in England, represent that great era of cabinet-making of the French 18th Century. In England Chippendale and his contemporaries produced the plainer mahogany furniture and the men of the later neo-classic school tentatively brightened the surfaces with occasional inlaid and painted motifs. But when the English decorative styles are compared with those of Juste-Aurele Meissonier, Jean Armand, François Oeben, the two Rieseners, Andre Boule and others, the light-hearted and poetic Gallic temperament is the more patent in the various designs for which the French artists were responsible.

It was at this time, too, that the four brothers Martin invented the clear lacquer finish, known as *vernis-martin*, which was of preeminent importance with the painted furniture of France, for the reason that it served as a protection and being quite transparent tended to enhance the beauty of the decoration. Some such durable superficial covering was essential when it is remembered that numbers of the examples painted with beautiful views and floral subjects were the work of Watteau, Boucher, Lancret and equally famous artists throughout France and England. Lacquered and painted as well as inlaid surfaces had

been popular in France during the reign of Louis XIV, but while these earlier decorated styles exhibit remarkable skill, they lack the same delicate treatment. Nor do the forms of the furniture itself manifest the refined lines of the later periods, so that, even were examples of the Louis XIV time as easily obtainable, which they are not, they would rarely exercise the same appeal for present-day rooms as those which have brought the painted and inlaid furniture of Louis XV and Louis XVI to notice.

The importance of French 18th Century decorated furniture in modern interior schemes has been recognized for some years past and this applies both to those inspired by the famous salons of Paris and to those modeled after the less sumptuous rooms of French provincial homes. For as the various styles appeared in the capital, they were quickly adopted by the craftsmen in the outlying sections and interpreted in the simpler manner adaptable to the interiors of the smaller châteaux and farmhouses.

In the present-day use of French decorated furniture, it is usual to introduce a few important wall pieces, the number being governed by the size of the room. By this means an interior evinces subdued contrasts resulting from the different colored woods or the painted design with other undecorated woodwork. And in view of the fact that objects of different sizes are obtainable, little difficulty is experienced in selecting a desk, a commode or similar piece suitable for a particular grouping.

Then, too, exceptional settings are being produced by using both painted and inlaid furniture in the same interior, as for example, an inlaid commode with a gilt wall mirror above with, perhaps, a screen having painted panels and several chairs in one of the many soft color tones employed during the Louis XV period. When the length of a room permits, a pair of half-round console tables and mirrors can be used on the same wall or an equally dignified elegance is gained from placing one of each on opposite walls.

(Continued on page 82)





A Fine Georgian Home in Washington

**This Beautiful Residence Is Furnished with Many Rare Antiques,
a Number of which Were Assembled Abroad by the Owners**

John H. Deibert, Architect

J. G. Valiant Company, Decorators

Above—This fine, dignified home so perfectly suited to the landscape is of red brick with white wood and stone trimming. Planting of trees and shrubs in Southern fashion is simple and appropriate with a profusion of fine old box

Below—The terraced rose garden of the home of Colonel and Mrs. Henry P. Erwin in Washington, D. C., is beautifully laid out, each plot with its clipped box border, leading up to a crescent-shaped pergola, vine covered





J. H. Small & Son, Landscape Architects

Above—The lily pool on estate of Colonel and Mrs. Erwin is a fine decorative feature, a part of a beautiful vista at one end of the garden, with a glimpse of broad steps leading to another level

Below—The swimming pool, hidden with a border of trees and shrubs, is in every respect a practical pool, with the various depths given, yet ornamental to a degree as it reflects the green boundary





Above—The hall is wood paneled finished in an antique, very warm, yellowish ivory color. The tapestry is one of a series of allegorical subjects in antique Lille weave, the particular one representing "Peace". The stairway has a graceful sweep

Right—The library is a reproduction in old woods of a fine original room from Oxsley Hall, combined with it are some original authentic carvings, collected at various times abroad by Colonel Erwin. The antique stone arches give a sense of strength to the room. The furniture throughout is antique with a fine old Sarouk rug

The living room walls are paneled with Bolexion mouldings and recess panels, finished in antique cream color. The woodwork is ivory. The rug, a fine antique Kirman, is in deep rich blue-green. The draperies are blue and metal French brocade. The lacquer cabinet is in warm yellow. The tapestry is a very fine Aubusson



Valuable Russian Icons Traveling Through America

The Icons in this Exhibition, Loaned by the Russian Soviet Government through the American Russian Institute, are in New York being Shown at the Metropolitan Museum of Art



Above—The Virgin and Child, 15th Century, from the Uspenski Church, Pskov. The applied metal work is of the early 16th Century. On the reverse, the Transfiguration. Now at the Museum, Pskov

Right—The Virgin (Deesis type), Moscow School; the head is early 15th Century, the figure and the metal work are 16th Century; from the Sacristy of the Troitse-Sergieva Lavra. Now owned by the Art and History Museum, Sergiev



Above—The Old Testament Trinity. A copy by G. O. Chirikov of a painting ascribed to Andrew Rublev, about 1410, in the Trinity Cathedral of the Troitse-Sergieva Lavra. The three angels are represented appearing to Abraham at a table under the oak at Mamre. The coloring is still rich



Hand Painted Rare French Wallpapers Some Unus- ual Examples

The Work of a Group of
Strolling Painters Who
Flourished in France in
the Eighteenth Century

By
KATHRYN E. RITCHIE

Left—One of the "Ma-
rine Scenes" series, still
bright and fresh in at-
tractive original coloring



A series of fascinating
designs was called
"Travel by Sea and
Coach." The one below
represents coach travel
of those very early days

AMONG the highly prized and extremely rare "finds" in France to-day are certain hand-painted wallpapers which represent the work of a group of strolling painters who flourished in that country during the eighteenth and early nineteenth centuries. These wandering painters traveled up and down the land making their livelihood

by selling their talents as decorators and executing on the spot whatever commissions they received.

The owner of a little manor house who had perhaps journeyed into a neighboring country might wish to have certain memories which he brought back with him translated into colors on his walls. The prosperous own-

er of a farm might wish to perpetuate the scenes of his childhood, or the keeper of a tavern to embellish his "salle des fêtes" by lively battle scenes or colorful marine paintings.

Given his task, the artist would thereupon unpack his bag, arrange a smooth flat surface by means of a few sheets of paper and a little





Courtesy Marshall Field & Co.

flour paste, and immediately begin his work, often executing it under the direct personal supervision of his patron or his patron's lady. In many cases, he doubtless was forced to depend solely upon their descriptions of various scenes for his subject, following their suggestions even as to color harmonies and arrangement.

Some of the best and most unique specimens of this interesting art now in existence fortunately have been acquired recently and brought to this country, where their quaint charm and soft coloring have excited unusually widespread interest. From the assembly room of a

"Travel by Sea" is shown below. One hopes that the little craft is not headed for a Mid-Atlantic "Son' Wester"

tavern in Alsace has come a set known as the "Travel by Sea and Coach" series which show coaching scenes on a road that winds along by a river.

Quaint old carriages appear drawn by prancing horses, and bicycle riders mounted on models of an early day. One scene depicts in a humorous fashion a party of gentlemen who are in difficulty with a poor broken-down old nag whose protruding ribs have been accentuated by the artist in realistic style. One gentleman has lost his hat which is rolling off down the road, and the driver of the carriage is in an obvious state of incbriety.

The high river banks surmounted by an occasional castle-like structure, the rail fence along the roadside, and a side-wheeler setting

out to sea flying the French and American flags suggest the Hudson River country, rather than the scenery along any river in France; intimating perhaps that either the artist or his patron may at one time have visited this country, and have taken this method of perpetuating his memory of foreign lands.

A second set of these hand-painted wall-papers comprise what is known as the "Marine Scenes", and depict the busy waterfront activities attendant upon the departure or return of a fishing fleet, showing ships with
(Continued on page 96)

Of a little later date was the wallpaper called "Les Fêtes de Paris". This series found in the reception room of a convent near Angers



Broadway To Date

The Passing Show Flattered, Flayed and Fumbled

By BENJAMIN DeCASSERES



Katharine Cornell as Elizabeth Barrett in "The Barretts of Wimpole Street," at the Empire Theatre. Miss Cornell is her own producer



Judith Anderson in Luigi Pirandello's play, "As You Desire Me," at Maxine Elliott's Theatre. Already a well established success



"The Lady of the Camellias." Eva Le Gallienne in "Camille" at the Civic Repertory Theatre, a revival of a drama first played 89 years ago

"MADAME COTOPOULI"

MADAME COTOPOULI is one of the great tragic actresses of the time. If I were to judge her on her Elektra alone, I would almost say, "Here is another Duse!"

Carl Reed and Elizabeth Marbury, with a long list of sponsors, have earned the gratitude of all lovers of tragedy not only for bringing Marika Cotopouli to this country but also for the whole production of Hugo von Hofmannsthal's version of the Greek "Elektra."

It is all in Greek, but that made no difference to me. I was enthralled by the terrible figure of Vengeance that Madame Cotopouli put before me. Every nerve, fibre and all her energy go into her portrayal. She is sublime, beseeching, groveling, mad, terrible by turns. Every twist and turn of her hands and naked feet crawl toward murder, the murder of Clytemnestra and Aegisthus. She burns herself into you. She brands herself on your brain and nerves. Her Elektra is something that lifts itself out of flesh and blood into the domain of an inexorable natural force. Cotopouli is a rare and heady wine.

Second only in power and epileptic guilt in her acting is the Clytemnestra of Katina Paxino. Together, in the first scene, they remain unparalleled in the domain of tragic terror.

"ANATOL"

Bela Blau, Marc Connelly and Gabriel Beer-Hofmann put on a memorable production of Schnitzler's exquisite satire on human sex-antics, "Anatol." Here is something done



McKay Morris in "Colonel Satan," a vivid night in the life of Aaron Burr, at the Fulton Theatre

with love, taste, and an almost studied contempt (*laus Deo!*) for the "average" person and his theatrical needs.

The beautiful stage designs by Jo Mielziner, together with the hidden orchestra, playing like a far-away echo lovely old Viennese waltzes, contrived to bring about an atmosphere of magical illusion that is rare in the theatre hereabouts.

Anatol is a modern Don Juan and Max, his friend, is an unromantic Sancho Panza. Here they are, in this masterpiece, playing the comedy of sex with six different kinds of women. The women are all enchanting liars and double-dealers, and both Anatol and Max play at love as if it were a game of ping-pong—which is as it should be, for we shall never be free of the sex-gad until we look on *amour* as a delicious sport. "Anatol" is the last thing in sophisticated love-nonsense.

Joseph Schildkraut was a humorous but not too penetrative, and at times a rather stiff-jointed, Anatol; Walter Connolly's Max was a good foil to the romantic artistry of Anatol. The loves of Anatol—six different types of the Deadly Species—were played, and each perfectly, by Dennie Moore, Anne Forrest, Elena Miramova, Patricia Collinge, Miriam Hopkins and Ruthelma Stevens, with gold medals for the two latter. They were overwhelming, literally.

"Anatol" is one of the rare apparitions of Beauty on our stage.

"MEET MY SISTER"

I hope this unusual, exhilarating and sometimes exquisite musical comedy will
(Continued on page 84)

The Decorative Charm of Entrance Halls

A Great Variety of Apartment Hallways Are Shown Here with Interesting Treatment Suggested for Walls, Furniture and Floors.
By Members of the Decorators Club of New York

Second of a Series

Left—This delightful hallway is painted with a Lascari mural after a Frascatti painting. The colors are blue and sea-greens. The black and white marble floor is reproduced from an old English hallway. 18th Century Italian chairs are of white-grey covered with original tooled leather and the Italian lantern is wrought iron. The wood work is finished in a pale, faded mahogany. Emma B. Hopkins, decorator

Below—An entrance hall in the New York apartment of Mr. Edward Lee Campe. Here, a rather awkward hallway was brought into interesting relation to the apartment by putting in a barrel ceiling. The walls are treated with hand-palmed plaster in old white. A small stone fireplace with a heavy oak shelf breaks the long wall space. The damask covers of the furniture are red and the rug is in bright colors. Evelyn Rosenfeld, decorator



PHOTO BY DRIX DURYEA





Left—A small foyer where the effect of panels and pilasters is given in a wall paper in tones of grey. The center panel is a grisaille cupid on a lifted pedestal holding aloft a basket of many colored flowers. Charming and appropriate furniture represents the end of the 18th Century—mahogany touched with gold. The chair covers are in chintz of a classic design. The floor of black marbleized tile is very effective and lighting fixture is red tole. Ethel A. Reeve, Inc., decorator

Below—There is a happy solution of the problem of decorating and furnishing a hall, in the apartment of Mrs. William Loucks. The formal note is carried out in classic figures above the doors and in the suggestion of supporting columns. The severity is lessened, however, by swags of flowers around the columns. An unusual feature is the Georgian mantel with its mirror of black marble and gilt. Invitingly placed are a settee in Adam design and little Adam tables with lamps and chairs covered in green and gold. Violet E. Grosvenor, decorator



Right—The narrow confines of this hall are seemingly much enlarged by the 16th Century painting with its depth of perspective. A lacquer screen breaks the length of the hall and old Chinese furniture of rosewood gives a unique note of special interest. The old reds, blues and greys, with an emphasis on the white in the painting, and the screen afford a charming color effect. An antique Chinese roof tile is mounted as a unique lamp. Arranged by Coleman-Meerkerk, Inc.

Below—The hall of this New York house is almost square, with a long, low bench against the balustrade and a small sofa in front of a tall lacquer screen. The walls are mastic in color, and the carpet an amethyst shade. The carved and gilded jardinière with two architectural paintings in tempora are in interesting contrast with the Verdure tapestry. There are other pleasant complementary accents in form and color. Miss Gheen, Inc., decorators



The Landscape Value of Daylilies

A Flower of Brilliant Colors, Suited to Almost Every Garden, North and South: Twelfth in a Series of Practical Garden Articles

By DR. A. B. STOUT

Director of Laboratories,
The New York Botanical Garden



of qualities. No other plant is so nearly like a daylily that it can really take its place in the flower garden about our homes. Considering form in daylilies, one notes that three distinct and strongly contrasted structural features are combined in the general design of a plant that is in flower. There is a mound of grass-like foliage; there is the group of reed-like flower stems; and there is the can-

The flowers of Daylily Margaret Perry are a pale fulvous red with somewhat darker eye zone and with a throat and radiating stripes of clear orange yellow, giving rather strong interesting contrasts



PHOTO BY MATTIE EDWARDS HEWITT

Above—Any of the larger and more robust of the daylilies will thrive on the banks of lakes, pools and streams. Their foliage is attractively green throughout the growing season and the period of blooming—the flowers with rich colors

Left—In the double-flowers of Daylily Kwanso, the numerous petals fill the entire flower and make a rich display of unusual fulvous coloring

Below—The old familiar *Hemerocallis fulva* clon Europa has been in cultivation in Europe for at least 350 years in great quantities, with gorgeous color



IN both form and color, the two most essential elements of decorative values in garden plants, the daylilies (*Hemerocallis*) possess distinct and individual charm. In respect to color, their flowers supply mantles of golden yellow, of orange, and of fulvous red that are especially effective either in massed plantings of daylilies alone or in the mixed perennial border. In respect to form, the architectural design of daylilies is one of beauty and grace. No other plant closely resembles a daylily in its ensemble



The new variety, Wau-Bun, has a large, full flower of rich yellow coloring tinged with a delicate sprinkling of fulvous red. The petals are folded backward along the midrib and somewhat twisted, giving an attractive form that is rather unusual among the types of Hemerocallis

copy of conspicuous flowers. The foliage is built in many gracefully curving lines; the slender flower stems are mostly built in straight lines either vertical and hence parallel to each other, or radiating from the crown of

the plant. At its apex a scape breaks into short branches which lead to the curving outlines of sepals and petals which end in the six points of



Above—Daylily Ophir is one of the excellent new varieties. Its flowers have a spread of about six inches and are uniformly deep chrome in color, somewhat odorous and widely open during hot sunny days. The scapes of vigorous plants stand from three to almost four feet tall

Below—The Lemon Daylily blooms early. It is medium robust for daylilies and the clear lemon chrome color of its flowers harmonizes well with delicate shades of Iris

Below — Daylily Gold Dust is one of the best for an almost dwarf habit early blooming a recently developed and favorite variety

Above—Daylilies are very effective in mixed plantings of perennials. The taller sorts, such as Thunberg's Daylily, have numerous scapes which lift the flowers to a height of nearly four feet while the abundant foliage fills lower spaces



PHOTO BY MATTIE EDWARDS HEWITT



the open flower. Protruding from the throat of the flower are the six slender stamens and the one pistil which together serve as a delicate lattice front to the chalice of the flower. There is harmony, balance, proportion, and symmetry in the ensemble of lines in these rather diverse architectural features that show to advantage in a garden. The foliage of a daylily is of itself
(Continued on page 88)



Fine Antique Brittany Furniture Is Shown in This Collection

In this Delightfully Furnished Home,
Museum Pieces Are Combined
with the Comfort and Convenience
of Our Modern Ideals

L'Elan, Inc., Decorators

Above—The little bar here is the top of the 18th Century commode. Open, it becomes a modern bar. The tall grandfather clock is marquetry of contrasting woods. The chair is upholstered in an old Brittany cotton print with quaint design

Left—An old linen chest topped by a Brittany bed piece is an important feature of the dining room. The table is of old walnut with an inlaid top and the furniture has been gathered from old Brittany farmhouses, thus insuring harmony



Above—The beautiful sideboard shown here is an elaborate hutch of the 18th Century, decorated with spool carving, brass nail heads, and brass locks. The little sideboard used as a serving table is elaborately carved. The rug is modern American, an interesting note

Below—In this picture, we see the bar closed, with doors of paneled walnut. The window draperies are old Brittany chintz and the chair is upholstered with a quilted chintz petticoat. The spinning wheel is an ancient Brittany one—a fine museum piece



Among the New Books

Among the Writers You Will Talk about this Month Are Colette, P. G. Wodehouse, Grand Duchess Marie of Russia and Larry Barretto

By BURTON RASCOE

"BIG MONEY"

NOTHING has bolstered my spirits so much during the past several months of general gloom and depression as has P. G. Wodehouse's newest novel, "Big Money" (Doubleday, Doran). Wodehouse is always for me a perfect anodyne for the blues. Let me be ever so sunk, and a Wodehouse yarn will yank me right out of it, tone up my constitution, clear my mind of megrims, put a smile on my face, and give me heart and courage. The man is genuinely funny; he has a wise and magnanimous tolerance and still is utterly without that insipid whimsicality of Barrie, Milne & Co., which I cannot endure unless I am feeling especially fit and able to put up with almost anything.

"Big Money" is the story of an English earl whose family hasn't seen the color of real money since the reign of Charles II; his witty and resourceful young son and heir; his sister, an acidulous noblewoman on her uppers and on the look-out for a piece of change; an American millionaire whose offices are in London; the millionaire's secretary, son of a family that has gone down in the world and whose romantic dream it is to prospect for gold in Arizona and sleep under the stars; the millionaire's beautiful and spirited young niece sent to London to cure her of an infatuation for a saxophone player; the niece's chum; and various minor characters, villains, cadgers and the like. There is a highly complicated plot, worked out to perfection, preposterous and yet credible, as all things are somehow credible that Wodehouse writes.

The strange thing about a Wodehouse novel is that once you have read it, you can sit right down and read it all over again.

Grand Duchess Marie of Russia, whose memoirs, "Education of a Princess," unusual and vivid, are published by the Viking Press

Larry Barretto, whose latest and most entertaining novel, "The Indiscreet Years," has been published by Farrar & Rinehart



P. G. Wodehouse, whose new novel, "Big Money," a tale of humorous flavor, has been published by Doubleday Doran & Co.

At least I can. Just to get again the flavor of his exquisite phrasing. He never writes an awkward, trite, dull or sloppy sentence; and most of his sentences are worded so felicitously and with such a fine sense of humor as to be in themselves sources of delight. This is the funniest of the Wode-



Colette, the author of "The Gentle Libertine," a subtle delineation of the vagaries of the human heart. A book of delicate analysis of the peculiarities of feminine logic. Published by Albert and Charles Boni



house books; but every new book by him is. His powers of invention never fail him; his artistry never weakens.

"WHITEY"

Carroll and Garrett Graham, who wrote that mordant satire upon life in Hollywood, "Queer People", have scored even a greater triumph in exposing the tinsel glamor of Broadway and its environs with a novel called "Whitey" (Vanguard). "Queer People", while clever and extremely amusing, dealt with conditions that were obvious and that were absurd in themselves. Much of the book was simple reporting.

"Whitey" goes much deeper than "Queer People". The tone is graver, less flippant. The authors have shown with great effectiveness the cold, impersonal cruelty of the city to people without money or friends. They have a story to tell this time, although the story impinges upon the picaresque career of the same amiable, hard-drinking vagabond newspaper man, nicknamed "Whitey", whose escapades were used in "Queer People" as the frame-work for their satire upon Hollywood.

Whitey almost penniless gets aboard a ship bound for New York through the Panama Canal at San Diego to bid farewell to his sweetheart. Then, without even so much as a toothbrush or a change of linen, he impulsively decides to take the boat on to New York. His sweetheart, a motion picture actress, stops speaking to him before the boat reaches Havana. He arrives in New York, penniless and disconsolate but with his pockets bulging with Bacardi rum. At Havana the members of an Antarctic expedition board the ship and when the ship reaches Quarantine, it is boarded by the Mayor of New York's Welcoming Committee. It is also boarded



Thomas Mann, who has written a strange new story, a psychological study, "Mario and the Magician." Alfred A. Knopf, publisher

by the Mayor who had waked up that morning with a hang-over and had gone down to the tug instead of going to the City Hall. The mayor has to keep out of sight until he can get back to his place on the steps of the City

(Continued on page 86)



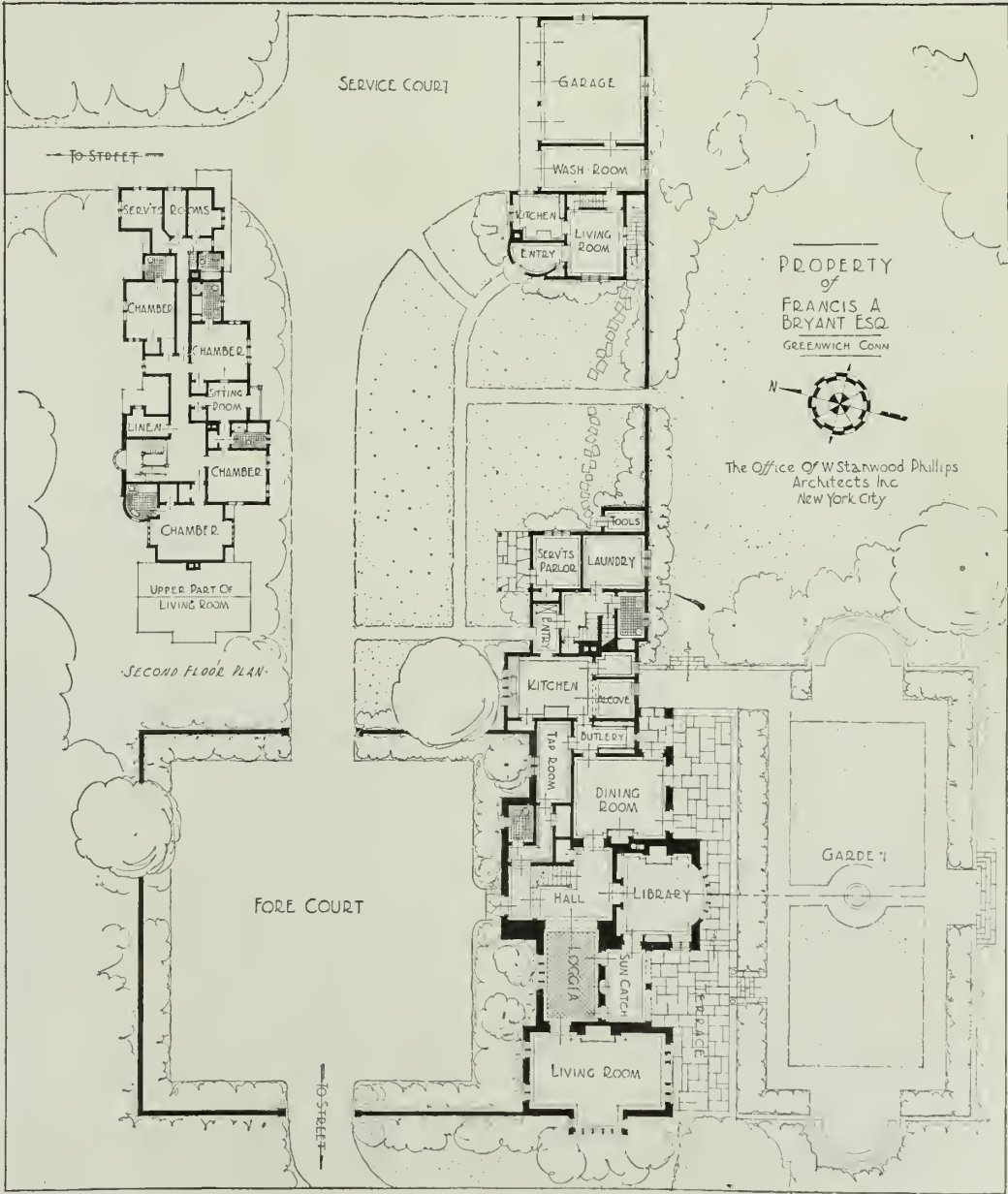
The North of France Château Type

This Delightfully Planned House of Painted Stone and Half-Timber Construction Is in Greenwich, Connecticut

W. Stanwood Phillips, Architect and Landscape Architect

The succession of beautifully sloping roofs on the home of Mr. and Mrs. F. A. Bryant are of Lucowici-Celadon tile in rose and violet. The window frames and fittings of the house are oak and the fireplaces, cast stone. The general color scheme of the house is a rich, copper-red with a supporting yellow and contrasting grey-blue green; rugs are rare Feraghan using these colors

The floor plan shows a very interesting placing of the house in relation to the garden, lily pool, swimming pool, the drive, the garage, and service quarters. The dining room has a nice Provincial feeling in the furniture and wood mantel. Upstairs, the bedrooms are all done in French style. The furniture is simple Louis XV supplemented with several interesting Provincial models





What to See Abroad

Everyone Should Visit the Old World to Comprehend the New—There is no Substitute for Foreign Travel—Spring Charm of the British Isles and European Capitals

By HENRY WELLINGTON WACK F. R. G. S.

Author of *In Thamesland—Victor Hugo and Juliette Drouet—Hunting Antiques in Old Flanders—etc.*

IF WE did not travel over the old face of Europe, we should not comprehend the new face of America. Merely seeing something is not to comprehend it, to divine and understand its truer aspect, without some adequate measure of previous experience. Europe is still the world's cultural museum—in spite of the manifest decadence of parts of it. They who would confine their

early travels exclusively to our own or any other land, convict themselves of bias without reason.

We have seldom seen the distinction of life and its intellectual attitude in Europe and America so aptly defined as James Truslow Adams, the American historian, recently displayed them in *The Yale Review*. Here we observe what effect European cultural

A charming view of Pisa, Italy, showing the ornate Citadel and the famous Leaning Tower. Courtesy Italy's Hotels de Luxe

The Eastern Peak of the Zugspitze, Germany's highest mountain, a thrilling climb and a safe adventure for exploratory travellers. Courtesy German Tourist Bureau



conditions had upon a devout American analyst of human motives, and how their reactions upon him in turn clearly revealed the difference between the American-made mind and the mind of the older civilization. In an article entitled "Kensington Gardens", reporting a year's residence abroad, Mr. Adams writes:

"Something interesting has happened to my own mind over here, as resident, that throws its own small ray of light on the problem of how the English or European mind accomplishes so much in so many fields. . . . Thinking harder and writing faster than I did at home, there is yet leisure for all sorts of things. How does it happen? I think two facts in part explain it. One is that there is no friction here in daily life. . . . At every turn the contacts of life are oiled by good nature and courtesy. Every contact, whether with a subway guard, a shop clerk, a taxi driver, or one's distinguished hostess, moves on a perfect bearing. Daily life is tremendously efficient here as compared with America, where fric-

tion has become terrific. The whole business of life in England leaves one unfatigued and untroubled.

"But there is another point. We in America live as the passengers of a vessel, cut off from the rest of the world. American history is made to begin in 1492 or 1783, as you please. Here, on the other hand, one comes to feel a part of the whole stream of European civilization from the Greeks onward. . . . It is a sense of continuity. Here Aeschylus, Marcus Aurelius, or Dante are in the direct line that leads from Athens through Rome and Florence to my flat by Kensington Gardens. . . . It has been realized since the World War that there is a unity to the European mind. . . . The American mind has been disinherited; the European is a direct heir of all preceding cultures. In America there is a present and a future and a comparatively negligible

Along the Historic Corniche Drive, the glorious mountain road from Southern France to Italy, projected by Napoleon. Courtesy Cunard

Royal courts of Justice at Temple Bar, junction of Fleet Street and the Strand, site of the ancient gate between Westminster and the City of London. Courtesy Travel Assn. Great Britain and Ireland



past. Here there is a present and a future and an immensely important past. The kind of mind developed in a two-dimensional world is different from that developed in a three-dimensional one. In spite of the so-called complexity of an old civilization, life is really simpler here."

Yes, we know that European life, had a like effect upon us during our eight years as a resident of the British Isles, Europe and beyond. There is no substitute anywhere in the world for a visual and intellectual experience of Europe—however loyal we may be to our native land. Indeed, the more we see of other parts of the world, the more certain are we to comprehend our own, to appraise it justly and cherish its institutions.

The Spring is a magnetic season in many parts of southern Europe. There is a manifest loosening of winter stays—so to speak—when the landscape becomes green, when itinerant musicians play, children frolic and the new sun and perfumed air are let into old houses. The traveller sees the domestic life of southern Europe practically all out-doors when April spreads her early blooms into colorful patterns along every street and narrow lane. It would seem as if the Europeans, and particularly the Latin and Teutonic



Westminster Abbey, London, built early in 11th Century by Edward-the-Confessor. British Kings are crowned and illustrious dead are buried there. Courtesy Travel Assn. Great Britain and Ireland

nations, were reborn every Spring—so responsive are they to that season's vernal spice.

A like rejuvenation is manifest in England, especially along the
(Continued on page 98)





The exterior walls of the Bowdenwein home are of random rubble field stone. A slightly warped common brick was used as nogging between the solid oak half-timbers. Brick was also used in combination with stone in the details of the cornice, chimney tops, gable ends and copings of the stone walls of court

The floor and plot plan here shows the interesting design of the house so that an abundance of light and air is furnished. At the left of the living room is the sun room and at the right, across the hall, the dining room with endless cupboards and pantries. The garage and man's room and tool house are connected with the house back of kitchen

A Picturesque Yet in Every Detail an Eminently Practical Country House

This Graceful House with Its Charming Garden Is Theodore Bowdenwein's New England Home

Frank J. Forster, Architect

In this modified French Provençal house, the roof is of hand-made tiles in reds, browns and Burgundy. The trim of the house is solid oak and the window frames are of oak while the casement sashes are of pine. The sun porch has the floor covered with red hexagonal quarry tiles and roof is vine-covered pergola effect





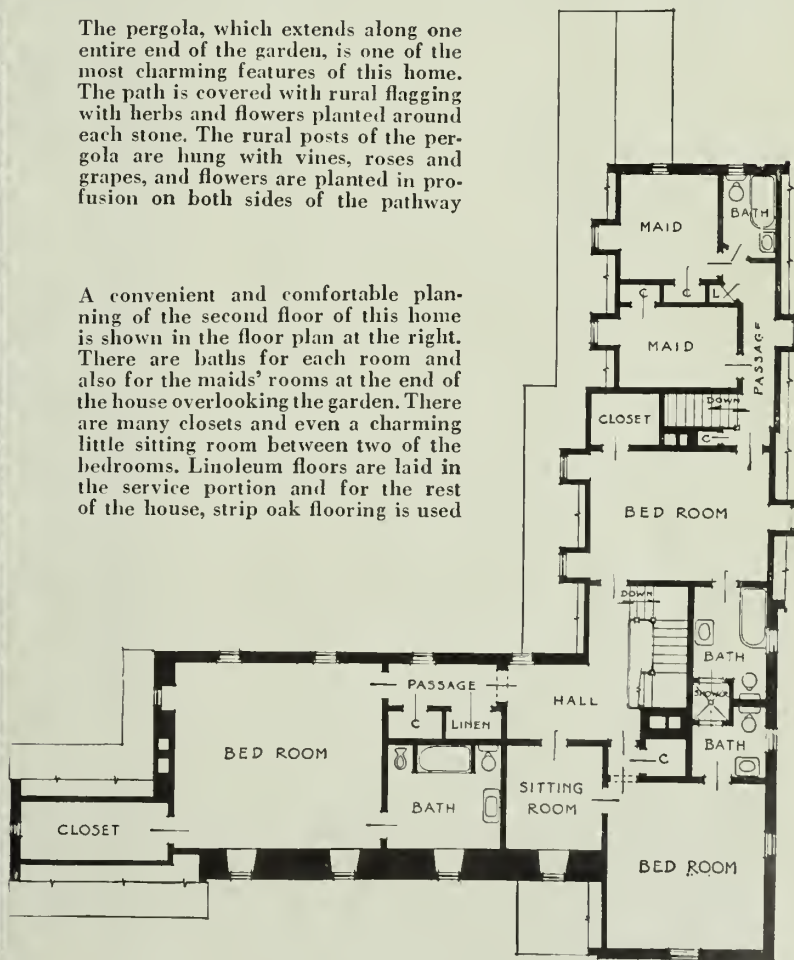
The dining room of this charming home is pine paneled throughout. The furniture here, as in the entire house, is antique. The floors are random oak planks, both in the dining room and the living room. The fireplace here has a solid oak lintel with a pine shelf, brick jams and hearths and lovely casement windows over the enclosed radiators give a charming abundance of light to the dining room setting

PHOTOGRAPHS BY JOHN WALLACE GILLIES



The pergola, which extends along one entire end of the garden, is one of the most charming features of this home. The path is covered with rural flagging with herbs and flowers planted around each stone. The rural posts of the pergola are hung with vines, roses and grapes, and flowers are planted in profusion on both sides of the pathway

A convenient and comfortable planning of the second floor of this home is shown in the floor plan at the right. There are baths for each room and also for the maids' rooms at the end of the house overlooking the garden. There are many closets and even a charming little sitting room between two of the bedrooms. Linoleum floors are laid in the service portion and for the rest of the house, strip oak flooring is used



SECOND FLOOR PLAN



Left—An old toile in eggplant and white telling the story of Paul and Virginia, a popular dramatic subject with textile designers of the period. Normandy design about 1827

Below—A corner of an old red and white bedspread of Toile de Jouy, showing Louis XIV and Mlle. de la Vallière. Nantes 1835. Scenes are quaintly dramatic

(Continued from page 43)

translate the entire universe in terms of Dresden figures, miraculously transferred the pastorals of the Trianon to monotone prints of rose and blue, mauve and yellow". They are charming in every detail, these tiny scenes, and it is extraordinary that printed on cloth they are able to communicate so faithfully the gaiety and exuberance, the true manner of the eighteenth century. Because we, too, are "picture-minded" today they are particularly satisfying to us.

Toile de Jouy was popular in France over a period of about fifty eventful years. The first patterns which were mostly sprigged and floral designs were used for frocks and dressing gowns, waistcoats and fichus. Of these not a great number have remained since they naturally were subject to wear and tear, and found their way inevitably into the family rag bag. But the craze for printed cottons was so wide spread that not only at Jouy but at Nantes, Bordeaux and many other towns factories sprung up and the pictorial designs of which we have spoken were printed in all of them. They were used for such purposes as bed and window draperies and hence were not subject to quite such hard use. It is of them that the larger quantities are found today and the number of ways in which they are used rivals in imagination the period itself when they first flourished.

The walls of the room photographed are hung with a rose toile of the famous pattern known as "The Four Quarters of the Globe". It is dated 1788 so that our particular country is eligible as a quarter, though it is still represented by a North American Indian. The material in combination with a wood paneled room is very successful. Simple pictures may be hung on it and the background not found obtrusive. Here there are flower prints of the period while in the panels over the doors are set a pair of oil paintings which add richness to the general effect. In certain cases where the background of the toile has been found too strong the material has been dipped in tea or coffee without any ill effect, only a softer tone achieved. I have seen rose and white toile hung charmingly in a white paneled room, while pine panels seem

(Continued on page 78)



... The
 elegance of
 18th century
 France finds
 expression in
 this patrician
 TAPESTRY



One sees in this splendid Schumacher production much of the etched-like beauty and rare shading of an Aubusson. The seat and back depict flowers in warm tones clustered on a neutral ground. Embroidered motifs, too, ornament the arm strips. A richly distinguished tapestry to suit the fine, supple contours of a Louis XV chair... or to grace an occasional chair in various decorative schemes of character and charm. « « « Schumacher Fabrics are sold only through decorators, upholsterers or the decorative departments of department stores. Send for complimentary booklet "Fabrics—the Key To Successful Decoration," Dept. B3, 60 West 40th Street, New York. Offices also in Boston, Philadelphia, Chicago, Los Angeles, San Francisco, Grand Rapids, Detroit.

F·SCHUMACHER
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Walker & Gillette, Architects

Building for Enduring Beauty

The Relation of Brick and Limestone to an Expression of Something Permanently Fine in Home Building. Illustrated with the Work of Significant Architects

By MATLACK PRICE

HE who builds a house, whether it be large or small, likes to think that it is built for all time, that the years will bring it only greater beauty and dignity. Always in building there is the human element of the work of men's hands, the work of builder and artisan. Is the house to be built in the fine tradition of true craftsmanship, with beauty that will endure forever, or is it to be hastily thrown together with no thought of right practice in building?

Last month detailed consideration was given to the site, the excavation and the foundation walls. Now, above these, is to rise the actual house, perhaps of brick, perhaps of limestone, perhaps of brick combined with limestone.

In the building of walls of brick three things arise for considera-

Delano & Aldrich, Architects



tion—brick, mortar and the technique of bricklaying. Every detail of brickwork has been shown in the architect's drawings, and it remains with the contractor and his men to interpret these in terms of the best technical skill.

The appearance of the whole house depends so definitely on the manner in which face brick is laid up that the contractor should be required, before proceeding with the work, to build a sample panel for owner's and architect's approval of the exact manner of jointing and exact color of mortar.

The color effect of any brick wall naturally depends on the color of the mortar joints as well as on the color of the brick selected. In face brick there is a wide range of colors and textures from which to choose, and in tinting the mortar joints the safest neutral white base for the mixture is white Portland cement, which is chosen in the best building practice because it not only is pure but has also the strength and permanency of gray Portland cement.

There are two approved methods of securing color in mortar: either by admixture of the white Portland cement with mineral pigments, or with colored sand—and both may be used in the same mixture.

Since the face brick wall is finished work it must be adequately protected from damage throughout the construction of the house, and cleaned of all mortar droppings after the work is completed. This is covered by a specification to the effect that all exterior and interior brickwork shall be scrubbed with water and not more than five per cent solution of muriatic acid, and afterward scrubbed with clean water to remove the acid.

Where face brick is used, the exact kind is always definitely specified by make, and the work is checked up with approved samples.

At the same time the exact manner of laying and jointing is specified. In half-timber work the "nogging", or brick filling, is usually designed to a pattern which is carefully followed by the bricklayer. In the best building practice copper flashings are built in over all horizontal and diagonal timbers.

As in all special work involved in building, the brick in half-timber work, special moulded brick in chimneys or elsewhere must be set and jointed with the utmost care and with a true feeling for craftsmanship. Here architectural supervision will always demand the best and most conscientious handiwork of the contractor's best workmen.

A city house of limestone having great elegance and dignity, yet genuine simplicity. The home of Harold L. Pratt, New York

Above—A house that has been built from roof to cellar in every detail for enduring beauty—the home of W. R. Coe at Oyster Bay



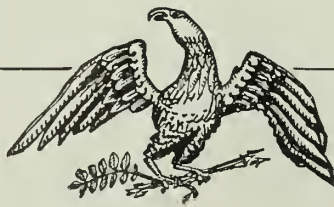
An eminently beautiful concave front Adam Commode



Exhibiting at the Antiques Show—Grand Central Palace, New York, February 27—March 7—Booth No. 45



AUTHENTIC AMERICAN AND ENGLISH ANTIQUES



The fine block front desk and "ladder" back chair shown above are examples of New England workmanship, dating about 1765. We have three whole floors of our building devoted to genuine specimens of 18th Century Americana. The other three floors

contain a wide selection of absolutely authentic English furniture and china. Within the pine cabinet (one of a pair) is shown a collection of early Chelsea porcelain. The rare satinwood commode (above) is painted with panels by Angelica Kauffmann.

GINSBURG AND LEVY, INC.

815 MADISON AVENUE • Near 68th • NEW YORK

The Colony Shops



James Brite, Architect

A home of exceptional distinction in which face brick and limestone are skillfully combined. The limestone is used for the arches above the windows, bow windows and trimmings of the house. This is the fine country residence of Harold I. Pratt at Glen Cove, Long Island

In the category of structural brickwork the mason contract includes the careful building of all the half-arches that support the hearths and of arches to relieve strains over all openings that may require such precaution.

The specification for stone-work will vary according to the type of house, but will be invariable in the exactness of the architect's requirements. In stone we see a material widely associated with the house that is built for enduring beauty. Mostly the stone of which entire houses are built, or with which brick houses are trimmed, is limestone. This stone, light-buff in color, fine in grain and texture, lends itself readily to fine carving, and, in its treatment, may express the marked formality of a stylized French chateau or the antique variations of an old English manor.

For such an antique type, specifications are as definite as possible, stating that "A variation in color will be acceptable, and for this reason all ashlar shall be rough-sawed." In ashlar, which is the technical name for any wall built of cut stone, such variation must

The Colonial brick home of Mr. F. G. Buckholtz at Baltimore, Maryland. The building of this house was done with such competence and intelligence that the quality of permanent beauty in every detail is definitely insured
L. H. Fowler, Architect



obviously aid the enduring beauty of the English Tudor type. Building in stone is building for enduring beauty, and the wall of varying color and texture will give, while the house is yet very new, much of the picturesque charm of an old house. "The architect desires a worn and aged effect . . . tool marks need not be smoothed down," the specification continues.

Limestone, as it is designed for entire houses, or for the trim of brick houses, becomes, in the hands of the architect, one of the principal means of building for enduring beauty. And that no harm shall come to this material, its cutting, handling and setting are covered with all possible care and precaution in all well-written specification. All carving, for instance, shall be done by skilled carvers, in a correct and artistic manner, from the architect's drawings, or from plaster models approved by the architect. . . . All stone shall be cut accurately to shape and dimensions." It is always advisable to have carved stonework executed from actual size plaster models, as there is not, then, danger of mis-interpreting the character of the carving. The finished work will realize the utmost beauty that lies in the architect's intention.

Only a careless builder and lax architectural supervision allows finished stonework to develop unsightly stains—yet bad practice has sometimes had just this unfortunate result—and the enduring beauty of a fine house has been defeated.

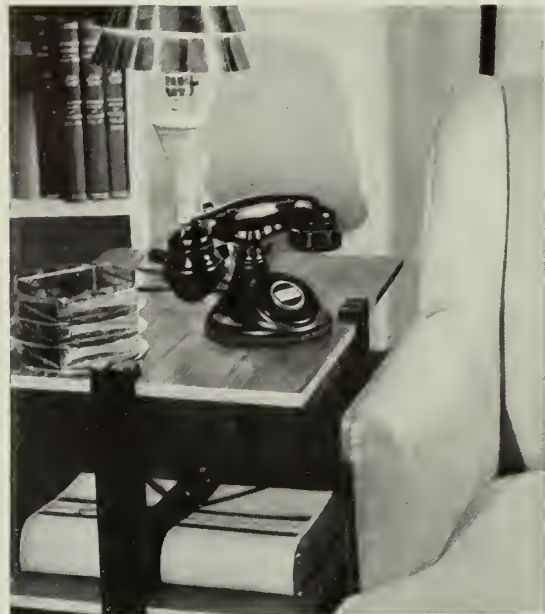
The expert mineralogical chemists of the Portland cement companies are well aware of the danger of mortar stains, and have developed non-staining Portland Cement Mortar for the setting of light-colored stones which may become stained on contact with gray Portland cement. This non-staining white Portland cement has not only the advantage of its purity, but also of the strength of the regular gray Portland, making a mortar that meets the strict requirements of the Standard Tests for Portland Cement as adopted by the American Society for Testing Materials and the American Institute of Architects.

It is safe procedure to set finished exterior stonework in walls that contain only non-staining mortar. In a treatise on the subject prepared by the makers of white Portland cement, the concluding paragraph says that: ". . . it must not be inferred that even a soft, easy-working stone like Indiana Limestone is particularly susceptible to staining. Specifications which insure correct setting and backing, combined with proper workmanship, can quite definitely prevent staining of fine cut stone."

(Continued on page 96)



A telephone in your room or your guest's room is quiet evidence of a well-organized household. It helps in planning each day's program . . . in making appointments or issuing invitations. At night, it affords quick communication in case of emergency.



Of all rooms, the living room must be livable. Conveniently close to easy chair and reading lamp, the telephone helps make it so.



A telephone in the kitchen speeds household business and helps to keep cook or yourself from straying too far from an active oven.

"SO MANY THINGS MAKE YOUR APARTMENT PLEASANT, JOAN"

Modern apartments list telephone convenience among their living comforts

APARTMENT life is dedicated to the idea of *convenience*. Modern apartments are designed within and without to save time and steps and energy. They provide comforts and refinements undreamed of two decades ago.

Telephone convenience is, quite naturally, an important part of this existence. Today, the better apartments everywhere have telephones at strategic points throughout. In living

room, library and bedrooms, in kitchen and service quarters, in fact, in *all* the important rooms.

Calls can be made or received anywhere at any time. No need

to run from room to room. There's full privacy for the personal affairs of all the family and servants. Life is much more gracious and efficient.

Such telephone convenience costs surprisingly little. Your local telephone company will gladly help you plan the proper arrangements for your house or apartment, large or small. Full information furnished by the Business Office upon request.



Beauty Beneath Our Feet

For a Time Carpets Were Replaced by Rugs, but with the Remarkable Advance in American Seamless Weaving of Patterns Copied from Original Designs, the Larger Floor Coverings Have Regained Their Popularity

By JOHN G. WILLMOTT



Color is introduced to this delightful living room by the use of a seamless carpet, the pattern of which developed from motifs found with Renaissance decorations in a rich harmony of colors. Courtesy Bigelow-Sanford Carpet Co.

carpet is "a (woven) floor covering made in breadths to be sewed together... as distinct from a rug or mat"; and this present article will deal with what may be broadly termed "wall-to-wall" floor carpets including the larger seamless rugs made and intended to cover or almost cover the entire area of a room.

Actually there is none who does not enjoy the sense of comfortable warmth which a carpet brings to a room; and this calls to mind the remark of one authority who has devoted many years to the relationship of woven floor-coverings to the architecture and other furnishings. His contention was, and it is undoubtedly a logical one, that carpets indicated a settled and more home-loving people, smaller rugs being equally indicative of a persistent desire for new surroundings. This explains why carpets are generally found in districts where people are indifferent to the "October migration", while rugs have a greater appeal to the nomadic natures of the

IT WAS an old English garden cloistered from the hurrying world by high lichen-grown walls with their neatly trimmed fruit trees clinging to the weathered brickwork. Within that secluded spot, a large velvety green lawn bordered by varicolored flowers and, beyond, the darker green shrubbery to screen the more prosaic vegetables. The memory of that old-world garden peopled with leisurely folk, as we last saw it on a brilliant summer day, returns at this moment to give us a title for this article. And we can hear again the sweet quavering voice of a very dear, white-haired invalid lady as we walked beside her wheel chair, saying, "A garden is Nature's carpet to give us beauty beneath our feet."

Surely a perfect definition of the source from which we humans derived the inspiration to introduce colorful covering to the floors of our habitations as Nature covers her own domain with brilliant patterns.

Mention of definitions reminds this writer that until fairly recently, there was a decided tendency to lose

sight of the real difference between a carpet and a rug. To quote Noah Webster, as interpreted by the most recent authorities, a

dweller in city apartments.

For some years, even in country homes, it became fashionable to use rugs in place of



In this circular dining room, the carpet is ingeniously composed of sections of different shades of color, the fabrics being so woven that when placed together no seams are apparent, the various pieces being closely joined by tape cemented along the edges at the back. Courtesy Collins & Aikman Corp.

BOOTH No. 18 AT THE ANTIQUES EXPOSITION



THE VERNAY EXHIBIT at the Antiques Exposition, Grand Central Palace, February 27th to March 7th, consists of Early English Interiors—original 17th and 18th Century Panelled Rooms completely furnished with rare specimens from the Vernay Collection.

A small sized, early Georgian Sectaire Bookcase in mahogany, the bottom drawer inlaid with a star. A specimen of individual charm and refinement. 1730-1740. Height 6'7".

Vernay

OLD ENGLISH FURNITURE, SILVER, PORCELAIN, POTTERY & GLASSWARE

NEW YORK, 19 EAST FIFTY-FOURTH STREET
LONDON, TRAFALGAR HOUSE, WATERLOO PLACE

The old-time atmosphere of the Colonial bedroom is pleasantly continued in the pattern of the carpet the design of which is adapted from an early American chintz. Courtesy Firth Carpet Co.

carpets, but all of us who live in homes some distance from the large centers can remember that though the novelty was pleasing for a time, we soon became conscious of something lacking. And it was the later return to the earlier traditions which was to a large extent instrumental in causing attention to be given to carpets. In this aspect of interior decoration, much is due to the American manufacturers and the designers who have produced new patterns and have adapted those of by-gone generations. Any of us who can remember the carpets of forty years ago, at which time the American industry had not reached its present remarkable advancement, can the better appreciate that carpets have long past the stage of "sewn breadths" of woven floor covering and are as artistic as the original Eastern and other designs from which many modern patterns are copied.

It is by no means improbable that lack of knowledge of what are known as "broadloom" carpets tended to cause many to use smaller rugs even though they may have preferred the floor entirely covered. But as the broadloom carpets, which are to all intents and purposes large seamless rugs, came to greater notice, there has been a distinct revival of the wall-to-wall covering in libraries, living-rooms, dining-rooms and bedrooms. Then, too, with the improvements which have been made to the electric vacuum cleaner, the old-time household disturbance necessitated by raising a large carpet from a floor and sending it to the cleaners no longer has to be endured. This matter of cleaning was doubtless one

of the primary factors to induce more and more people to adopt smaller and more easily moveable rugs; but the affection for the old-time carpet remained as strong as it was with our grandparents and immediately modern engineers evolved an easily manipulated and

efficient cleaning machine so did carpets return to favor; a favor increased by the knowledge that it was possible to obtain the larger floor coverings woven in one piece and without the old-time seams. But even so, some confusion still exists and we would

here stress the point, even at the risk of repetition, that carpets, as such, of some few years ago are now more often replaced by what would the better be termed "carpet-rugs", the latter being obtainable for quite large rooms.

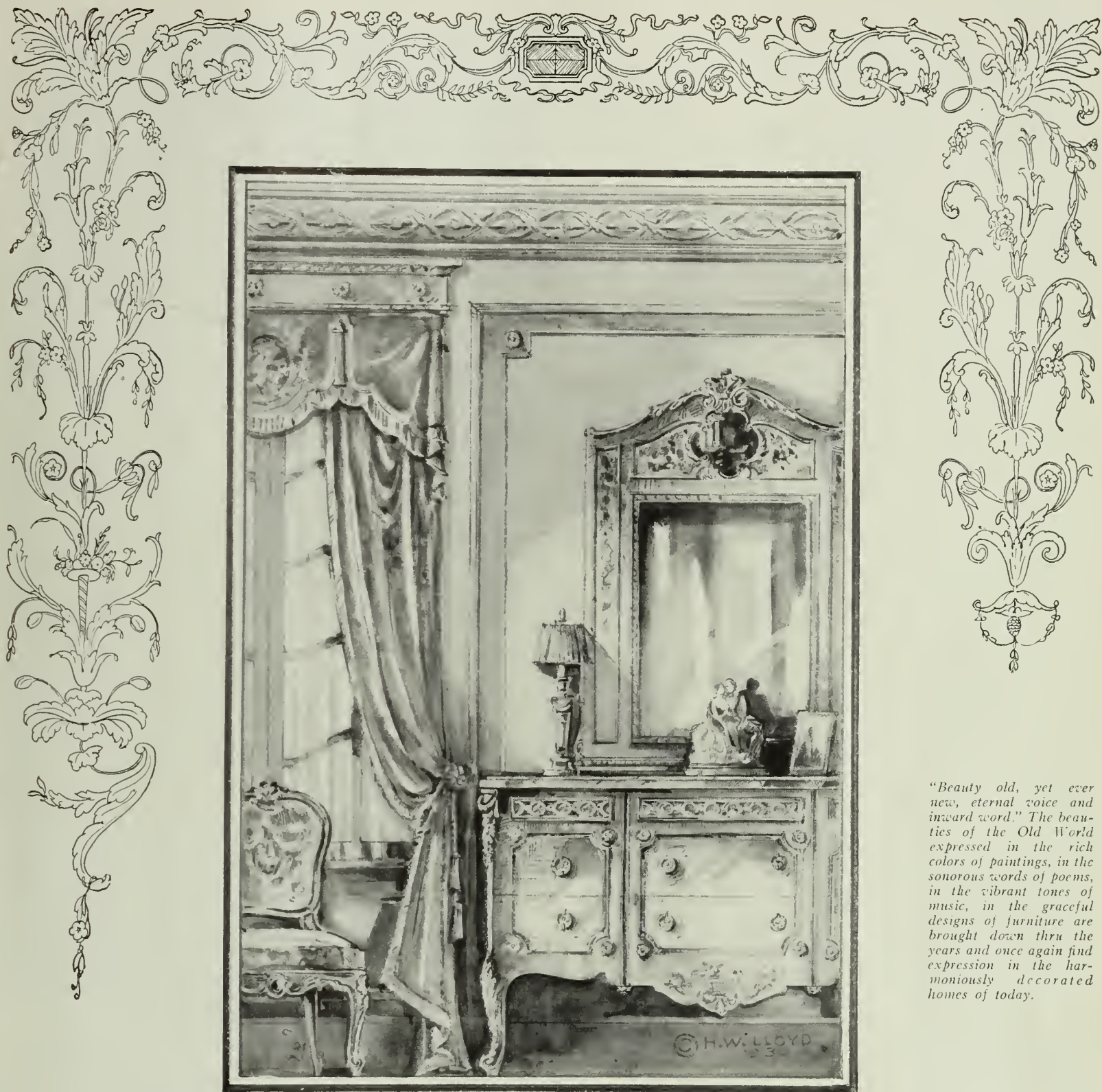
Generally speaking, the types of carpet-rugs popular at the present time are the Axminster, Wilton, chenille, velvet, and tapestry, so named from the manner of weaving. Both wool and worsted are used in the making of Wilton and as the weave is remarkably tight, quite hard yarns are used in this type of carpet. Some of the yarn is what is known as "buried" in the back to afford a greater resiliency, in addition to which this undoubtedly adds to the durability of the fabric. And as showing how carefully the American carpet makers have to comply

(Continued on page 92)



PHOTO BY T. L. OS & ANELL

The floor of this interior, which is an office in an important financial institution, is covered with a neutral tint seamless carpet forming a rich and appropriate background for the simple, dignified office furniture. Courtesy Hegeman Studios Inc.



"Beauty old, yet ever new, eternal voice and inward word." The beauties of the Old World expressed in the rich colors of paintings, in the sonorous words of poems, in the vibrant tones of music, in the graceful designs of furniture are brought down thru the years and once again find expression in the harmoniously decorated homes of today.

*T*HE choicest Louis XV and XVI models, the loveliest Adam and Sheraton inspirations are reflected in the bedroom and boudoir furniture created by the Decorators Furniture Co. Under the direction of Henry W. Lloyd, skilled craftsmen with the true artist's spirit produce in gleaming satinwood or in softly modulated colors original pieces of bedroom and boudoir furniture worthy of the finest homes. Thru your decorator or dealer you are invited to view the permanent exhibition displayed in our Madison Avenue Showrooms.

DECORATORS FURNITURE CO., INC.

Designers, Importers & Manufacturers

383 Madison Avenue

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WHEN you enter a gracious interior...when you are charmed by the atmosphere of a home...when furniture is beautifully arranged...you may be sure that directly or indirectly it is the influence of Elsie de Wolfe, whose genius has placed her at the head of her profession

ELSIE DE WOLFE

677 Fifth Avenue
New York

Toiles de Jouy in Modern Decoration

(Continued from page 68)



Piece of a red and white Toile used as a scalloped valance, "Dites Merci." By J. P. Meillier, Beautiran, about 1798. Carl Vernet, designer, after Greuze

made to set off the rich tones of the mauve Toile and the golden ones of the yellow.

The bed in the room photographed is set in the typical recess awarded by the French to this hallowed piece of furniture. The panel of Toile hung directly over the bed is flanked by side curtains, while foot and head board of graceful shape are upholstered in the same material. The bed itself is painted gray and is a good example of the period of Louis XVI. The pattern of the material here is called "La Leçon du Grandpère", a rather simple sentimental genre subject and treatment. It is of a later period than the Toile on the walls, but the colors are similar and the designs, animated by the same feeling

England. The urn shaped finials are nicely turned and what decoration there is, is tasteful. The scallops on both the valances are those of the original bed set. Great variety and originality of these details characterizes the spreads of Toile de Jouy, the scale of the scallops always in good proportion to the size of the design. Earlier French bed drapings covered the wooden framework completely. Here all the wood is showing. This practise did not begin before the reign of Louis XVI.

Probably the most unusual window to be hung with Toile de Jouy is in a New York skyscraper. The room is the office of one of the executives of a large advertising firm and the window offered quite an interesting



Toile de Jouy hanging in the office of Mr. W. C. Estey, of the J. Walter Thompson Advertising Co. Elsie Cobb Wilson, decorator

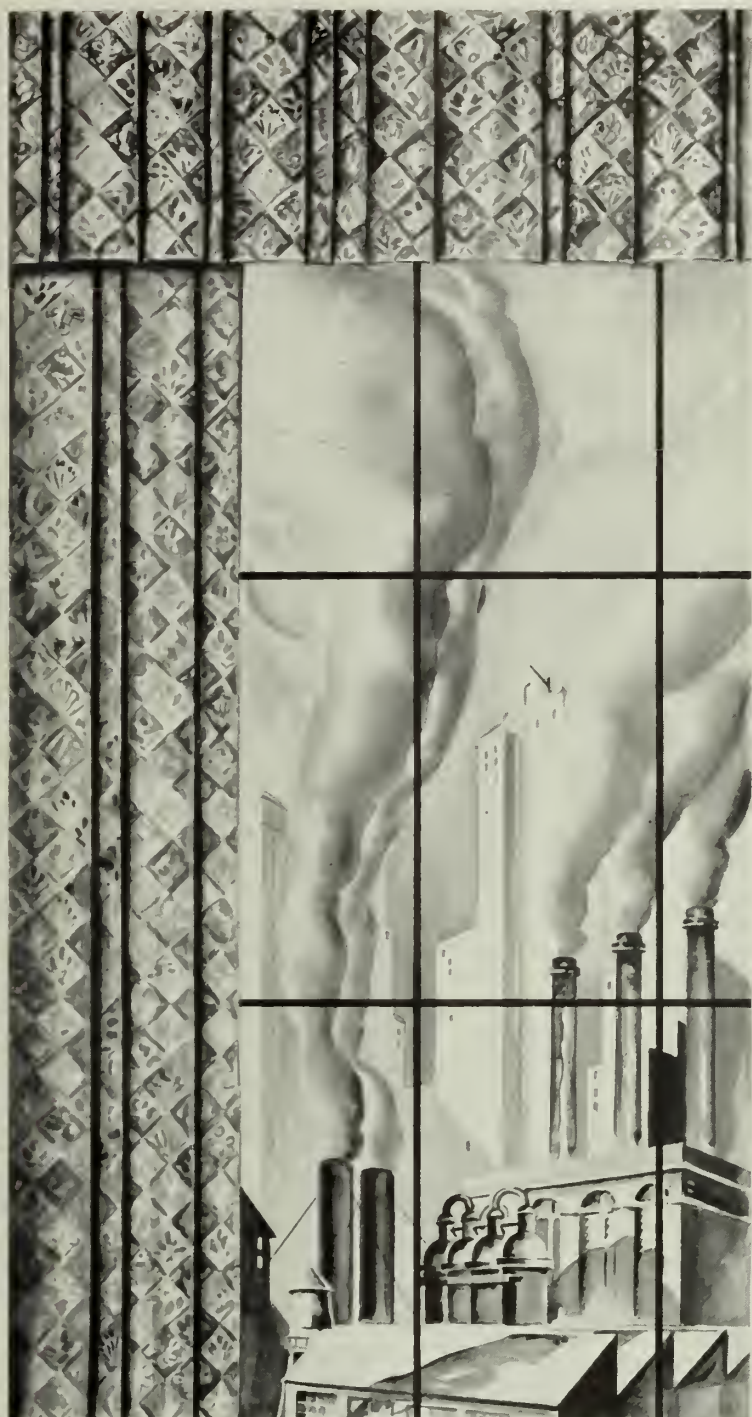
are not discordant. The rug on the floor is an Aubusson of soft green and brown which tones in pleasantly with the subdued color of the wood paneling. The entire treatment is a good example of the enlivening effect of Toile used with pieces that are sedate and elegant.

Another bed, also photographed, is a four poster painted ivory white and draped in a very gay red Toile. It is full of movement and the background is more covered than in the case of the earlier patterns such as "Les Quatre Parties du Monde". The bed itself is almost exactly like the frontispiece in Roger de Felice's book on French Furniture under Louis XVI. It has quite an air with its simple lines and excellent proportions, and fits with far more grace into a modern American house than the much draped beds of the same period in

problem for the furnishings were to be somewhat austere in character. If you will visualize the ordinary proportions of a window in a loft and compare them with the gracious ones of a French window you will see that a certain amount of camouflage was necessary. How well this was done may be seen from the photograph. The pattern of the material used is "Les Quatre Parties du Monde".

The durability of old materials is a subject for discussion always when the process of selection is going on. Many of them are printed on very strong linen or cotton and sometimes a combination of both fibres was used. At the Jouy factory, particularly, we know that the cotton was the finest quality which could be imported from India. Many of them

(Continued on page 80)



WASHED 20 TIMES *still unfadable*

SUNDOUR cretonnes are renowned for the permanency of their colors. They will not fade. Exposure to the sun has no effect upon them. Frequent laundering leaves Sundour cretonnes fresh and brilliant because the colors are permanent and lasting. To appreciate Sundour quality, we offer this tribute from a large retailer:—

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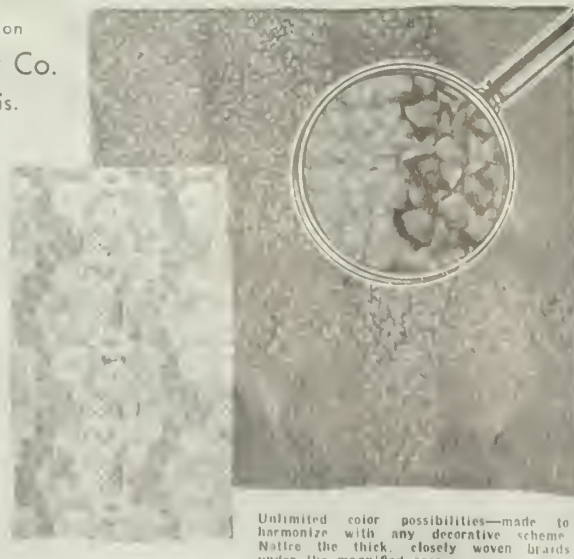
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Into America's finest town and country homes, exclusive clubs, hotels and particularly apartments—Waite Unit Rugs are making their way to provide the certain "something" in style singularity that no other floor covering can offer. Their special favor among apartment dwellers and also those not in permanent homes is due to their unique, unit construction which permits them to be cut down or increased in size at anytime to fit new quarters.

Waite Unit Rugs are hand-woven from thick, wool braids—in individual 18" squares—invisibly laced together. They can be designed to accommodate radiators, fireplaces and odd shaped rooms. Any conceivable color combination is possible. Sizes are unlimited. Three important features contribute to their great durability and economy: their unusual thickness and firm texture . . . perfect reversibility . . . and the fact that damaged areas can be unnoticeably replaced with new units at anytime.

By sending us a small sample of your draperies—together with a general description of the colors you wish emphasized and the size needed—we shall be glad to make up an 18" unit sample without cost or obligation to you. You can thus approve your pattern before hand. Write for illustrated catalog showing the complete Waite Line in actual colors. *Interior Decorators* will of course be interested and we shall be glad to forward samples and full information.

Unit Rug Division
Waite Carpet Co.
Oshkosh, Wis.



Speaking of Art

(Continued from page 45)

he saw the deadly seriousness of being gay. His life, even in these days, was one of tragedy because, although he wanted the gayety of the dancing, as a cripple he could never participate in it. Perhaps, having to find the whole joy of life in the artist side of his nature helped him to become the supremely great draftsman. Everywhere he made his countless drawings, night after night in the Moulin Rouge, sometimes with Van Gogh, sometimes alone. He presented Montmartre in line and form as only such work could be done from the point of view of the closest and most extended intimacy. Having cut himself away from all social association, from all family life, his one interest was to show this phase of French existence completely, brilliantly and honestly, and whether he was doing trotting horses in the Bois or a mural for a little café. Toulouse-Lautrec put his fine intelligence, his inexorable technique into accomplishing the utmost for his subject.

Ben Ali Haggin is painting again in New York after some years away, spent mainly in his villa on the Fiesole hills overlooking the Arno—a house centuries old, with priceless art treasures and where, in the sunlit courtyard, Savonarola sometimes rested, probably dreaming of the church as he drank the warm red Florentine wine.

And yet, with this rare and sumptuous background for art and the artist, I find that Mr. Haggin is painting this winter here in New York, in this whirlwind of activity and wild winds, with our city gone modernistic and our lives gone jazz, more vitally and more interestingly than ever before. All of which, to me, goes to show that the artist's real environment is created within his own spirit.

Mr. Haggin is still painting some remarkable nudes expressing a certain delicacy and flowing grace that is unusual in this day of tenseness of form. He is also painting portraits that have a combination of charm

and character, brilliantly done in pastel, some in black and white, some in delicate tones and some with a warmth of color. In his pastels he has developed a technique of handling materials—lace, satin, velvet—that I think has only been excelled by Sargent. An exhibition of his paintings will be shown in New York during the present season.

William Zorach's sculpture, which was shown at the Downtown Galleries, proves him to be an artist deeply human in interest, freshly spontaneous, with the technique that is curiously alive and yet singularly archaic. He has a very rare sense of the space that any sculptured subject should occupy and understands how to fit his subject most cleverly to the design. This is particularly true in a circular piece which he has called the "Granite Cat."

At the penthouse of the S. P. R. Galleries, Miss Adeline Atwater recently presented a rather striking exhibition of paintings and drawings by the Hungarian modernist, Kadar Bela.

A beautiful study of French inspiration by Leon Kroll is called "Folly Cove." This was exhibited at the Rehn Galleries. The figure of the child is most naïvely lovely, and the nude woman, one of beauty. There is an extraordinary feeling of peace pervading this painting, almost as though one had heard soft music.

At the Edouard Jonas Gallery an exhibition of miniatures in wax is being shown by Catherina Barjansky. There are many portraits here of people well known in this country. The work had an extraordinary fascination because it was all in miniature, and yet, showing in every case with which I was familiar, a rare gift for portraiture.

I liked Margaret Sargent's paintings at the Kraushaar Art Galleries. They were very fresh and *chic*, done with a certain dash and style that one so often sees in people and so seldom in drawings.

Toiles de Jouy in Modern Decoration

(Continued from page 78)

available now were quilted originally and they, of course, have had extra protection.

One of the outstanding facts about Toile de Jouy and of particular interest to anyone contemplating using it today, is the fact that from the beginning of the manufacture only the finest dyes were used. Oberkampf, the owner of the factory at Jouy, was greatly concerned with the lasting qualities of the colors, and every bolt of cloth that went out of his factory bore the stamp "Bon Teint". This stamp came to amount to a guarantee of "fast dye". The washing which they have undergone and the scores of years that they have served as curtains and bed draperies have softened their colors, and made them lovelier than they were in the beginning. Certain shades of mauve are particularly well adapted to city life for the backgrounds are seldom white and they are less likely to show the dirt. Certain shades of the yellow Toile are more fragile than the others, perhaps because the dye affected the material in a different way, but the

stuff itself seems to have less body than the red, pink, blue and mauve Toile. Certainly we can only admire the dyes that were used in printing these materials.

I doubt if even in the higher realms of modern scientific methods a piece of chintz printed by machinery today will look as well in a century and a half as do many of the pieces of the old that may be seen today.

Toile de Jouy was first taken up by women of fashion which fact certainly gave them the stamp of smartness at the beginning. They were used by Madame Pompadour in her country house, as well as at the Palais Royale, Versailles and Fontainebleau. Marie Antoinette herself went to the factory to select designs. The earlier patterns since they were produced when taste was on a high level are therefore the finest, but throughout their long popularity, and reflecting so many and such marked changes in taste as they do, Toile de Jouy maintains a remarkably high standard of excellence in both design and coloring.



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A motif inspired by Venetian designers, on self-colored ground with a bright centre spot. A beautiful covering for your antiques and Renaissance styles in furniture . . . as well as for the modern, occasional piece. Besides this particular color, there is offered the same clever pattern in a selection of other tones . . . any of which will be found pleasing, and adaptable for good decoration.

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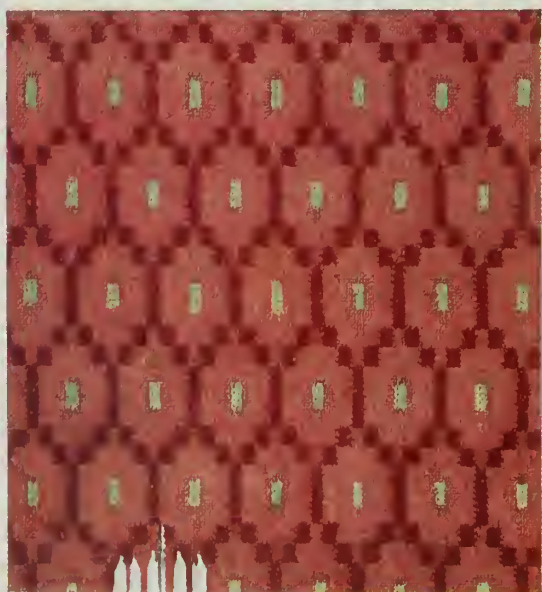
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Painted and Inlaid Louis Furniture

(Continued from page 47)



One of a pair of superb Louis XV marqueterie and tulip-wood secretaires with cuivre doré mounts. One *pour Monsieur*, one *pour Madame*. Courtesy Edouard Jonas

These console tables and mirrors are especially colorful to an interior because the backgrounds are generally treated in some soft tint, such as cream or a light green, carved details are brought into relief by gilding.

Attractive effects are also achieved from a pair of square painted pedestals each with a large porcelain vase or carved figure.

Additional color can be obtained from the tones of the various woods used to inlay the fronts and tops of commodes, and from other furniture which is treated with floral patterns produced by what is known as marquetry; this latter being the inlaying of light colored woods, cut to the desired shapes, such as leaves, flowers and other motifs.

All the finer French inlaid furniture dates from about 1730 to 1765, during which time, especially skilful combinations of different woods were used to produce the decorative surfaces. The actual carcass or body of an object would be constructed of walnut, mahogany and at times ebony, with rosewood, holly, maple, laburnum, king, tulip and similar lighter woods of varying shades inlaid into the fronts, sides and tops. Frequently the drawer fronts of commodes are outlined by fine lines of holly while marquetry in the form of flowers and leaves is used to decorate the panel; variegated woods selected as nearly as possible to the natural color of different blossoms, being so skilfully arranged that the most delicate shadings and blendings are apparent in the wood picture.

It is often thought that the French Louis decorated furniture is mostly of the larger type, whereas actually there are innumerable pieces, appropriate to small rooms.

Various styles of small tables, both inlaid with marquetry designs and painted, were naturally popular during the 18th Century in France owing to the growing fashion of afternoon tea. One type of pedestal-shaped table favored in the reign of Louis

XV has a circular shelf between three graceful cabriole legs with gilt ormolu feet. The top is also circular and fitted with a pierced metal gallery while below this is a small cupboard, the door often being inlaid with panels of flowers usually appearing in vases copied from the Chinese shapes.

With the French decorated furniture of the later 18th Century it is possible to find some of those exquisitely painted panels that no few of us prefer to the inlaid decorations. Often with such pieces as what were called sofa-end cabinets, which are quite small and low, the panels of the two doors will be painted with classic vases holding a profusion of flowers; or the sides and top of a poudrière will be enameled with some soft ground color outlined in gold with bouquets in natural colors as the center decorations of each panel; another method being to inset painted china plaques in furniture intended for the apartments of the court ladies.

Screens which have known so marked a revival in later years offered an especially attractive medium for the furniture painters and examples by the French artists are well worth seeking. Not only does a three or four panel painted screen enhance the beauty of an interior, it serves also as an attractive background to undecorated furniture and confers a happy sense of contrast.

During the past few years many specimens of this French furniture have appeared in America, though it should be remarked that of late the French government has exercised a parental eye to see that the more historical remain in their native land. Many a visitor to France has seen and coveted some beautiful *écrivain* commode or other piece and visualized it in a particular room in his home. He may have found that it was possible to purchase it, but when the time came to send it to the ship to cross the Atlantic, the authorities have politely but firmly forbidden the treasure being exported.

THE COUNTRY HOME OF
Mrs. Wm. K. Vanderbilt, Senior
CHARMINGLY DECORATED
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SKILLED architects and decorators work wonders, not only in decorating, but in *re-modeling, re-decorating* and *modernizing* country homes—and some of the nation's most famous "show places" have been given a new lease on life and beauty with *Salubra Wall Coverings*. Salubra Wall Coverings are in a class by themselves, both because of their special properties and because these imported wall coverings offer hundreds of amazingly beautiful color schemes and patterns from the hands of Europe's most famous designers. Salubra does *more than decorate*, however. This unique wall covering is *non-porous* and *non-absorbent*. It completes and decorates the structure of the wall *in one operation*. It acts as a "protective veneer" to the plaster and gives the effect of a one-piece design. Salubra is really "paint-by-the-roll"—fine oil colors on a strong parchment base. Salubra is as durable as it is beautiful. Salubra is *fadeless*, wears for years, and can be scrubbed clean with soap and water whenever it becomes soiled! Ask your architect or decorator about Salubra—"the permanent wall decoration"—or write us direct. Frederic Blank & Co., 230 Park Ave., New York—or 24 N. Wabash Ave., Chicago.



Sprays of old fashioned garden flowers and butterflies in yellow, blue and terra cotta (Salubra Pattern No. 31583) create a cheery atmosphere in this guest chamber.

Salubra Pattern No. 31624, an amusing and colorful design on a gray background is used throughout the hallways in Mrs. Vanderbilt Senior's country home at Mt. Kisco, N.Y.

Walls in aquatone blue, with woodwork painted putty color trimmed in terra cotta, key the decorative scheme of this lovely room. Its unusual texture adds greatly to the beauty of the plain color Salubra Pattern No. 30071. Draperies, bedspreads and upholstered furniture by Miss Margaretta Van R. Schuyler.

Salubra
REG. U. S. PAT. OFF.
WONT FADE WILL WASH

Broadway To Date

(Continued from page 54)



IN the spring of the year we bring the fascination of the out-of-doors into the home. Then we delight in forsythia sprays, pussy willows, and the gay and scented beauty of flowering bulbs.

Roseville Pottery provides the perfect setting for spring flowers. Its lovely texture and exquisite coloring blend with a wide variety of blossoms; and the wealth of designs offered by Roseville makes graceful display possible with all sorts and types of growing things.

Because of its beauty of form, texture and color, Roseville Pottery is appropriate as a permanent part of your decorative scheme. It is "livable" pottery, and has the true distinction of a charming and usable creation.

Bowls, jars, vases and candlesticks of many sizes and shapes are fashioned for you by Roseville craftsmen. You may see them at leading gift shops and department stores. Ask for them by name so you may be sure of genuine Roseville quality.

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revolutionize the whole stupid, standardized, fly-blown musical comedy field.

For "Meet My Sister," adapted by Harry Wagstaff Gribble from the French of Berr, Verneuil and Blum, is without a chorus girl, has no flim-flam scenery and depends entirely on humor, story, music and, above all, on the sophisticated intelligence of its audience. It's a pleasant innovation.

The story? Oh, well—it's about a Countess who is in love with a professor of psychology. She pursues him to a shoe-store in Nancy. After they are married it looks like a divorce. But you know better than that, *mes enfants—hein?*

Then, too, I found great delight in the refined comedy of Walter Slezak, the eccentric doings of George Grossmith, the daintiness of Bettina Hall and the intoxicating soubretishness of Olive Olsen (a real blonde beauty). Benatzky's music is catchy and Viennese.

"Meet My Sister" can be seen twice—fancy that!

"PHILIP GOES FORTH"

Because of the superb direction and casting of "Philip Goes Forth" by the author, George Kelly, and also because of the perfect acting of everybody concerned, a most tenuous, unimportant and banal theme took on a measure of interest and achieved something of a laughing success. But the play itself nowhere comes near in stature to "The Show-Off," "Craig's Wife" or "The Torch-Bearers." It has, nevertheless, all those individual character creations which belong to George Kelly alone and which make whatever he does of great interest.

Philip is a son of a rich business man in a small town. He has an ambition to write plays, although he knows nothing about playwriting. So the fable tells us of Philip's disillusion in New York after a quarrel with his hard-boiled father and his return to the fold. The play is dreadfully padded to stretch it out for three acts. But I doubt whether anyone could have triumphed over the shoddiness of the theme.

The acting—a sheer delight! Harry Ellerbe as Philip was youthful cocksureness to the life; Cora Witherspoon as a sophisticated widow sparkled like real champagne; Marion Barney as a High Art boarding-house-keeper, disillusioned and proud, was genuine, and Harry Gresham was a knockout as a New York playwriting boob. But the bit that sticks out in these various Kellyesque characterizations is Dorothy Stickney as an eye-rolling, sentimental poetess with the most grotesque and enchanting mannerisms you can conceive of. She is really wonderful as the mask of pathetic humor.

"FIVE STAR FINAL"

We, the American people, continue to satirize our own institutions, stupidities and unenlightened materialism—which is a healthy sign, the one unerring sign that America is going forward. For the critical spirit is the mother of civilization. Of course, if it didn't pay, the playwrights wouldn't expose us. But that, too, is the comedy of "progress"—it must pay!

"Five Star Final," by the ex-managing editor of *The Graphic*, Louis Weitzenkorn, is an exposé, drastic and uncompromising, of the

tabloid racket. It is in twenty-one scenes, using the movie and "Grand Hotel" technique. It tells a story of how *The Gazette* in digging up a woman's buried past in order to boost circulation causes the suicide of the woman and her husband.

We have swift characterizations of a hard-boiled millionaire newspaper proprietor, an idiotic contest editor, a religious editor used as a stool-pigeon, a second-story, spout-climbing, thieving reporter and reporteress—and the rest of the mud-larks of the tabloid world. It is all so well done that it gags us with disgust. But it grips and bites into you. It makes you feel there ought to be a law—

Arthur Byron as the managing editor who engineered the dirty story is, as always, superb. He is the most convincing actor on our stage. All the others were good. A melodrama much worth the telling.

"TOMORROW AND TOMORROW"

Philip Barry is a good window-dresser. In most of his plays he is, in fact, nearly all window. The store is bare. His characters, stripped of their clothing of fancy dialogue and pseudo-symbolic "atmosphere," turn out to be nothing but ordinary mechanically moved dummies. In a word, Mr. Barry cannot create character, nor has he any invention, imagination or psychic insight. He excels in dialogue and artificial attitudes, the latter of which he mistakes for characterizations.

"Tomorrow and Tomorrow" (why the title?), his latest play, contains all these faults. It promises well in the first scene of the first act, and then progressively thins out to nothing at all. It is an Indiana triangle with echoes of "Strange Interlude." She, Mrs. Redman, is married to a commonplace man mainly interested in horses. She is also bored and longs for a baby. For some unexplained reason baby is not forthcoming. A famous doctor comes along and gives her the baby. Some years later, in the third act, the boy appears. The doctor comes back and saves the boy from a strange and unexplained illness. He disappears again, leaving the husband in the belief that the boy is his. This banal and unoriginal theme is hoisted over by a lot of transparent "spiritual" mummery which can only delight pre-McKinley souls.

Zita Johann as the wife was artificial. The doctor-lover was played woodenly by Herbert Marshall, as was the husband of Harvey Stephens. The one bright spot was the work of Osgood Perkins as the doctor's secretary. He was the only humanly recognizable character in the play.

"THE TRUTH GAME"

Ivor Novello has a grand time in this world—writing light comedies and acting in them. He is like a big boy, and is certainly engaging, charming and Puck-like in his latest little nothing-about-nobodies called "The Truth Game."

He plays the part of an impudent, penniless fellow who lays siege from Mayfair to Cleveland Manor to the body and soul of a widow who will have none of him (you know she loves this enchanting rascal from the first curtain).

This pursued lady is played by Phoebe Foster with grace and tact.

(Continued on page 94)

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 of the early
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 16'1" x 15'0" x 9'11" high

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5B Eldorado on Cameo paper—one pencil for all tones. Hold pencil as you would charcoal. This brings the broad side of the lead down on the paper. Plenty of paper between drawing and board gives a soft, responsive surface.—ERNEST W. WATSON



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Among the New Books

(Continued from page 62)



Leane Zugsmith, author of "Goodbye and Tomorrow," published by Horace Liveright

Hall to welcome the heroes; and, while wandering around a deserted part of the ship he runs into Whitey and asks him for a pick-me-up. He and Whitey get tight together; and the Mayor invites him to a dinner for the Antarctic heroes, gets back to his place on the City Hall steps and, in his befuddlement, mistakes the explorers for an Anarchist delegation, and launches into a speech denouncing Anarchy until something is whispered into his ear and he apologizes saying: "My mistake. Wrong speech," and begins a more appropriate one. "Whitey" is the deepest cutting satire upon the glitter of New York that we have had.

"THE GENTLE LIBERTINE"

Colette has for many years enjoyed a vast reputation in France as a subtle delineator of the vagaries of the human heart and one of the most delicate of her analyses is "The Gentle Libertine" (Farrar & Rinehart). This is a beautiful and humane study. It is a book I should recommend as heartily to men as to women, especially to those men who are frankly baffled by the peculiarities of feminine logic. The Minne of "The Gentle Libertine" is brought up in a strict French household, where every effort is made to prevent her from knowing anything about the realities of life until she is safely married. Surprisingly she reads the crime stories in the newspapers and in vivid imagination comes to believe herself the Queen of the Underworld, mistress of an assassin. In an aberrant and delirious search for her cut-throat lover one night she is sadly disillusioned, and she grows up meekly to marry her stolid, unimaginative cousin. He does not succeed in awakening her, nor do any of the successive lovers she takes on hopefully and expectantly and always with an aftermath of disillusion, until a sentimental roué refuses to take her and talks to her in such a way that she learns how to get from her husband what she seeks. Then both she and her husband are happy. A penetrating story, wise, delicate and interesting.

"GOODBYE AND TOMORROW"

A novel of unusual quality is Leane Zugsmith's "Goodbye and Tomorrow" (Liveright), the study of a too generous temperament. The story has

to do with the career of Emmy Bishop, a woman with an overwhelming desire to be an inspiration to artists and writers and thus to bring to full fruition all of their finest talents. In her forties, she takes stock of herself, with her fading beauty and the emptiness of her life. She has been the mistress of many men of promise and she has nurtured them, or so she thinks, helped them to cultivate their abilities, urged them on toward the highest possible achievement. She has the sentimental notion that art is inspired by women and she persists in the delusion that art is the product of love. She gives and gives generously; she enhances the reputations of her lovers, by diplomacy and scheming; she helps them to get on in the world, but at the same time she observes that in doing so they sacrifice integrity and honesty for the meretricious. She then regards herself as a failure. She has failed to capture anything enduring and satisfactory out of life, for all that she is regarded by the world as a glamorous creature who has enmeshed the hearts of many men and whose life has been full of excitement. Emmy's difficulty is that she has never been in love herself; she has only been in love with an idea, and an idea that is essentially false and sentimental. Nevertheless her history is a proud and bountiful one, and Miss Zugsmith has set it forth with overtones of pathos, sympathetic, good-humored, pitying. "EVA"

As a tour-de-force in making the reader read always between the lines, "Eva" (Simon & Schuster) by Jacques Chardonne is an extraordinary achievement. It is the story in the form of a diary, of a wife's disastrous effect upon the soul of her husband, a novelist, at three different periods in his career. The words of the diary say one thing, but the reader understands the situation to be otherwise, because the diarist is self-deceiving, unable to face reality, pretending even in the intimacy of self-communion. It is a tragic and pathetic story, told with consummate skill and very high art. In the diarist's pitiful attempts to be just and understanding to a wife who does not love him and yet wrecks him mentally and spiritually, we have a minor masterpiece.

"MARIO AND THE MAGICIAN"

"Mario and the Magician" (Knopf) by Thomas Mann is a psychological thriller, very short but so packed with double significances that it requires considerable time and concentration to read it. It is three stories in one. On the surface it is the story of a hypnotist who, in plain view of the audience, tortures a subject with so much malice and forces the subject to unburden his very soul, that the subject turns upon the hypnotist and murders him. Second it is a story of the oblique and sometimes sinister manifestations of the subconscious. And third it is an essay-story on the relationship between physical invalidism and morbidity. It is not necessary to accept Mann's premise to derive a sort of horrified fascination out of this strange story.

"TESTAMENT OF A CRITIC"

George Jean Nathan at his best has a fresh, crisp, sparkling prose style, recording the challenging, disillusioned common sense of an acute and well-informed intelligence. And

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he is at his epigrammatic and fallacy-exposing best in his new book, "Testament of a Critic" (Knopf). One of the great services that Nathan performs in our time is that of taking excerpts from the public statements of statesmen and politicians, impresarios, playwrights, novelists, philosophers and critics, which would otherwise pass unchallenged and exposing these statements as tosh and nonsense. He is an intellectual stimulant and a socio-aesthetic corrective. He has an immense amount of learning, but he wears it as jauntily as a topper; he is sometimes a trifle high-hat, but he is seldom high-brow; he is a hedonist confessed and an egoist by temperament and out of philosophical reasoning; he has an aesthetic conscience but no social one and he has a superior disdain for any one who bothers himself about the public welfare. In "Testament of a Critic" he has frankly laid his cards upon the table and has told us, insofar as elementary discretion permits, just what his beliefs and canons are. What he detests most of all, it seems, are hypocrisy and self-delusion; what he admires most are beauty and good workmanship. His loyalties are keen whenever his judgment in the matter of artistic taste is concerned and he is capable of high fervor in defending good literary work against the assaults of the Philistines. He is and always has been a champion of integrity, individualism and innovations in literary and dramatic compositions. To read him is to experience a shaking up of one's complacencies and, in many things, a readjustment of one's point of view wherever that point of view has been arrived at, not by thought, but by a lazy acceptance of what passes current as truth.

"THE INDISCREET YEARS"

Larry Barretto's latest novel, "The Indiscreet Years" (Farrar & Rinehart) is by far the most interesting he has yet written. It is the story of a young woman of beauty and charm, who, as a war nurse succumbed to the sort of general promiscuousness prevalent among the war-emancipated women of the time and, later on, became the kept woman of an impotent man in Paris who thus saved himself from disgrace in the eyes of the world by pretending that she was his mistress. The Helena Fane of the story, after leading a precarious existence both morally and financially, achieves happiness in the form of marriage to an appreciative and thoroughly satisfactory and understanding man. Perhaps Barretto's intention was precisely what baffled me in the story. Perhaps it was his intention to show that Helena as always justifying herself in the prevailing code of strict morality by accepting that code and yet flaunting it, without any admission to herself that she had flaunted. Certainly, according to her own code, she was a trollop, even if a generous and engaging one, but it seemed to horrify her that any one should hint that she wasn't as pure as the driven snow. In fact, it never seemed to occur to her that she was a kept woman, giving nothing in return, until a street-walker in Paris refused her charity and told her to keep off her beat. If Barretto intended that his reader should feel this split-personality of his heroine, it seems to me that he might have treated her self-delusion with a trifle more edge and humor. As it is, he seems to be more than a little bit in love with her glamor and her errancies.

"VENUS ON WHEELS"

For smart, witty, sophisticated farce, a bit of sense and fluff to while away an evening or to make convalescence pleasant, I give you "Venus on Wheels" (Macaulay) by Maurice Dekobra. It is an extravaganza, but it has reality and sense in it. And it is very funny. It is like a Restoration comedy. In fact I think that in Wycherley, Dekobra must have found his hunch and inspiration, even the great farcical climax where two assignments are frustrated by the ingenuity of a reformed street-walker and husband and wife are united and an erring father is brought back intact to domesticity.

In "Venus on Wheels", a French gentlewoman of great scruples and little sense, upon learning that her husband has deceived her, resigns herself to wholesale philanthropy. She undertakes the reformation of a little *nymph du pave* whom she finds in *bistro* in the Montmartre section. The little birdling takes well to her reformation, because she has just lost her lover, and, despite the overtures of her benefactress's father, becomes a prim and conscientious typist. But her benefactress herself feels strange stirrings of a romantic imagination excited by deductions about the life of her ward and plans to give herself to her husband's best friend in surroundings that shall heighten the pleasure of sin—the cote where her ward was wont to earn her living. Well, it all comes out all right in the broad and farcical manner of pre-Puritan comedy. There are many laughable scenes and conceits in it.

"A JEW IN LOVE"

If you are tough-minded and tough-stomached and can gird yourself to the perusal of one of the most disagreeable, and in some ways, one of the most offensive novels ever written, you will find a certain amount of wry satisfaction out of the vicious caricatures, verbal pyrotechnics, and saline observations in "A Jew in Love" (Covici-Friede) by Ben Hecht. It is a savage and bitter book and, though written by a Jew, anti-Semitic to an extreme degree. It is an exercise and diversion in flagellation, brilliant, merciless, lacerating. I confess that I deserted the exhibition about half way through it, unable any longer to keep my mind upon the sheer horror of carnality mixed up with an infantile sort of sentimentality. Ben Hecht has a great talent. Let us hope that with this book he has sufficiently purged himself of accumulated bile.

"THE INCREDIBLE YANQUI"

"The Incredible Yanqui" (Longmans) by Hermann B. Deutsch is the true story of Lee Christmas, a Louisiana adventurer who participated in the *opera bouffe* revolutions in Central America, specifically in Honduras, became a fire-eating general of the revolutionary army, involved the United States in the imbroglio, and in every way lived out the life of a hellion about whom a thousand legends have grown up. Deutsch has gone carefully over the records, interviewed two of Christmas' four lawfully wedded wives, and drawn upon the memories of those associated with Christmas in the turbulent and farcical doings in Honduras. It is a fascinating story, told with great literary skill and distinction. There is grace and charm in Deutsch's writing, a care for the right phrasing, a jauntiness in the prose. There is a twinkle in his eye as he writes and a sophistication and composure in his attitude.



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The Landscape Value of Daylilies

(Continued from page 59)



The flowers of Daylily *Maculata* resemble those of Daylily *Europa* but are larger and with somewhat more contrasting colors. The two flowers here shown illustrate the extreme differences in the positions which the floral parts may assume in all daylilies

as an asset in its decorative values. It forms a substantial mound of green that fully covers the ground about the crown of the plant. Each leaf is long and ribbon-like and gradually tapering to a point.

For those who wish variegated foliage in the garden there is available a variegated double-flowered fulvous daylily with flowers similar to or perhaps identical with those of the well known Daylily *Kwanso*. A variegated single-flowered fulvous daylily is also known. The variegation consists of pure white stripes of different widths that extend lengthwise through the leaves giving a bold and striking effect.

The foliage of all daylilies is a permanent feature throughout the summer. A few early-blooming sorts such as *H. minor*, *H. Dumortierii*, *H. Middendorffii*, Apricot, Gold Dust, and Orange, have foliage that dies to the ground in early autumn, but for many of the best daylilies new leaves continue to appear and the plant remains attractively green until killing frosts arrive. In tropical and semi-tropical countries many daylilies are evergreen.

The mostly straight lines of the slender reed-like flower stems or scapes are in marked but harmonious contrast to the curving lines of the foliage. Usually the scapes are numerous and together they form a conspicuous feature of a plant when it is in flower. There is, however, pleasing diversity in the character of the flower stems of different varieties. In the garden clon of *Hemerocallis Thunbergii* the flower stems stand almost vertical and are hence parallel to each other, they rise well above the leaves, and they are branched above. For the Daylily *Europa* the scapes are still taller but somewhat less vertical and straight. For some of the daylilies, such as *H. aurantiaca*, *Luteola*, *Wau-Bun*, and *Mikado*, the flower stems are ascending rather than vertical. In the dwarflike species *H. Middendorffii* and *H. Dumortierii* the scapes are unbranched, radiating from the crown of the plant, and either shorter than the leaves or only slightly longer. In the rather dwarf Daylily *Tangerine* the numerous scapes radiate from the crown displaying a dome of flowers with the tips of leaves intermingled and somewhat more extended giving a compact plant of attractive form. Thus the length of the scapes and their disposition in relation to the foliage give pleasing variations in the architecture of the plant and

make it more interesting.

Both in quantity and in quality the flower colors of daylilies constitute a dominant note in decorative value. The main colors are yellow, orange, and red, and the flowers are of rather large size; and, during much of the period of bloom, they are numerous. Although the individual flowers of daylilies are usually open for a day only, the abundance of flower buds pro-

vides a succession of bloom that in well-established plants may extend over a period of from four to six weeks. Furthermore a selection of the best varieties now in the trade will provide daylilies in bloom in the region about New York City, from the first of May until in August. Many of the best of daylilies are at the climax of bloom during July at a time when abundance of bloom is not had from many other flowers. The new species *H. multiflora*, continues to bloom at The New York Botanical Garden throughout September, October, and until killing frosts arrive in November, and it is possible that its use in breeding may give varieties which bloom during the autumn.

The plastids and pigments that are responsible for the yellow and orange effects in daylilies lie in the inner tissues of the flower and when these exist alone there are clear colors usually of one shade and rather uniform for the entire inner face of the flower. Of the older daylilies that have come to our gardens as wild species the yellow and the orange colors predominate. There are the pale lemon yellow of Thunberg's Daylily and of *Hemerocallis citrina*, a somewhat deeper shade of yellow in *H. flava* and *H. minor*, and the rich shades of orange in *H. Dumortierii*, *H. Middendorffii* and *H. multiflora*. But the range of shades of yellow and of orange has been greatly extended in the numerous excellent hybrids such as Gold Dust, Sovereign, Tangerine, Luteola, Radiant, etc.

The flowers of two species, *H. fulva* and *H. aurantiaca* have fulvous, brownish, and red pigments which lie in the surface layers above the yellows or the oranges with which they blend. For the *H. aurantiaca* the overcast of fulvous red is faint and delicately blended, but for the species *H. fulva* the red is more intense in the midsection of the open flower as is seen in the two clons, the Daylily *Europa* and the Daylily *Maculata*. Certain wild plants recently obtained from China and evidently to be included in the species *H. fulva* possess rich red and pink colorings. All these types are being used in selective breeding for the development of new types of red-flowered daylilies.

Viewed from across the garden the flowers of a daylily or of a group of daylilies blend in a blanket of rich color that is yellow, or orange, or fulvous red according to the variety. But as one approaches to a near view the appreciative and discerning eye discovers the more subtle elements of color, the velvety surface, and the gold-glistening effects, and at the same time notes equally subtle aspects of form in the orientation of petals and sepals. The flower becomes a

(Continued on page 90)

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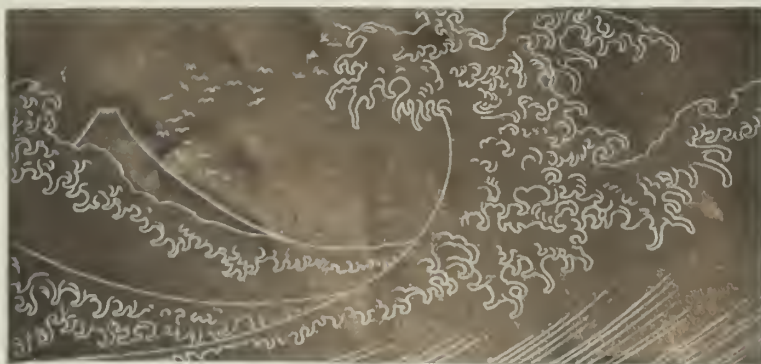
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Daylilies

(Continued from page 88)

cosmos in itself. There is much to discover that charms the artistic sense and holds interest.

What we may call a sustained interest may further be stimulated by a special interplanting of varieties. Thus plants of Gold Dust, Sovereign, Estmere, and Orangeman may be placed close together. All are early-blooming, almost dwarf in stature, and in shades of yellow-orange. They will blend to give a splendid general or group effect; and the differences in stature, habit of growth, precise shade of color, and form of flowers will provide a diversity that holds interest at close inspection. Likewise an effective grouping of the summer-blooming varieties Luteola, Miranda, and Shirley may be made. A grouping of varieties which bloom at different times may be made which will provide areas of bloom somewhere in the group continuously throughout the entire range of the blooming of daylilies.

Also in placing daylilies some attention should be given to the association of flower colors. The rich dominant colors of most daylilies call for association with less brilliant colors. Those with pale yellow colors are in harmony with almost any color. The many excellent varieties with orange or deep yellow are at their best in association with white, pale pink, or delicate blues. Intense shades of red, of purple, and of magenta are scarcely to be placed near any daylily with pure yellow or orange coloring. Daylilies, and especially those of the tall-growing types, show to good advantage against a green background of leafy plants or of a vine-covered wall. The daylilies that bloom early, in May and June at New York City, are mostly dwarf or semi-dwarf.

Many of the daylilies are highly effective in massed plantings along driveways, on terraces, or along the banks of streams, pools or lakes. In such locations the old fulvous Daylily Europa is a plant of beauty, and it will remain in good growth with grass all about its roots. When this daylily is situated where its tall scapes and fulvous red flowers have the sky or the watery surface of a pool for a background it presents views of unusual charm. For strong contrasts in the color pattern of the flowers, the new Daylily Mikado has no equal among daylilies now available in the trade. The mahogany red blotches in its flowers are conspicuous and in bold contrast to the orange of the rest of the flower and more in harmony in association with flowers that are red or purple than are the daylilies with solid orange or yellow.

In considering the use of daylilies as cut flowers for indoor decoration, the blooming habits of the different varieties must be considered. Flowers of the Daylily Europa normally open shortly after sunrise and close about sunset of the same day and are hence of use as cut flowers only during the hours of daylight. But the flowers of the Lemon Daylily usually begin to open shortly before sunset and by 8:00 P. M. they may be fully open and they remain open until late during the following night—a period of some 30 hours. Many of the best daylilies have a flower behavior somewhat similar to that of the Lemon Daylily and these may be used to advantage for evening decorations. The *H. citrina* and various of its hybrids, such as

Calypso, Ochroleuca, Baroni, and Gold Standard, are decidedly night-blooming. Their flowers usually open in the evening, remain widely open during the night and close early in the following forenoon. The purely night-blooming sorts are not to be recommended for the average flower garden in which plants in good bloom during the hours of daylight are most desired.

The culture of daylilies is easy and simple. Daylilies thrive and usually flourish in any soil and in any location in any ordinary garden. Once planted they require no special care or further attention; they will remain year after year steadily increasing in area by the extension of short branches in the crown or by creeping rhizomes. It is, however, a good plan to divide and reset the older plants that are becoming unduly large and compact. The numerous fleshy or semifleshy roots of daylilies enable the plants to withstand periods of drought in summer. There is also a hardiness that withstands severe freezing in winter and even alternate freezing and thawing when there is no protection from snow. A plant may be divided or replanted at any time even when it is in flower. The entire group of daylilies appears to be entirely free of virus diseases which are very destructive of the members of the genus *Lilium*. Furthermore daylilies are successfully grown over a wide range latitude and under marked differences in climatic conditions. They thrive far to the north where the foliage dies to the ground with the approach of winter, and they flourish southward into the semitropical and even tropical countries where some of them remain attractively green throughout the year. No other garden perennial surpasses the daylily in hardiness and ease of culture and none is more cosmopolitan in its range of successful culture.

At the present time twelve different species of wild daylilies are known from the Orient. Several of these are excellent garden plants. The best known of these are the two old types, the Lemon Daylily (*H. flava*) and the Daylily Europa (*H. fulva* clon Europa), which have graced the gardens of Europe for at least three hundred and fifty years. A form which was called *H. minor* was also cultivated in Europe at an early date. Double-flowered types, probably of ancient horticultural origin, with both all-green and with variegated foliage, became known in the early part of the last century. Two almost dwarf species, the *H. Middendorffii* and the *H. Dumortierii*, came into culture in Europe about 1850. The *H. aurantiaca* and *H. Thunbergii* were brought from Japan to England about 1890. Since that date *H. citrina*, the *H. fulva* clon Maculata, *H. Forrestii*, *H. nana*, *H. plicata*, *H. multiflora*, and several types of wild fulvous daylilies, some of which have pink flowers, have been brought from eastern Asia to Europe or America.

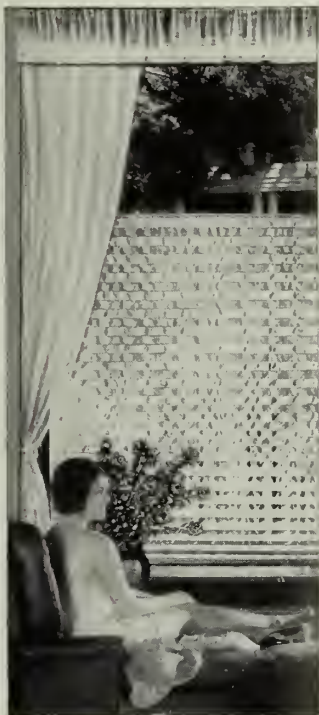
A selection of the very best of these hybrid horticultural clons will, at least, include Gold Dust, Sovereign, Orangeman, Apricot, Tangerine, Aureole, Luteola, Shirley, Golden Bell, Wau-Bun, Vesta, Sir Michael Foster, Radiant, Hyperion, Royal, Ophir, and Mikado. For late-blooming clons with the fulvous colors there are Maggie Perry and George Yeld and the new Cinnabar soon to be offered to the trade, in addition to oldertypes Maculata, Europa, Kwanso.



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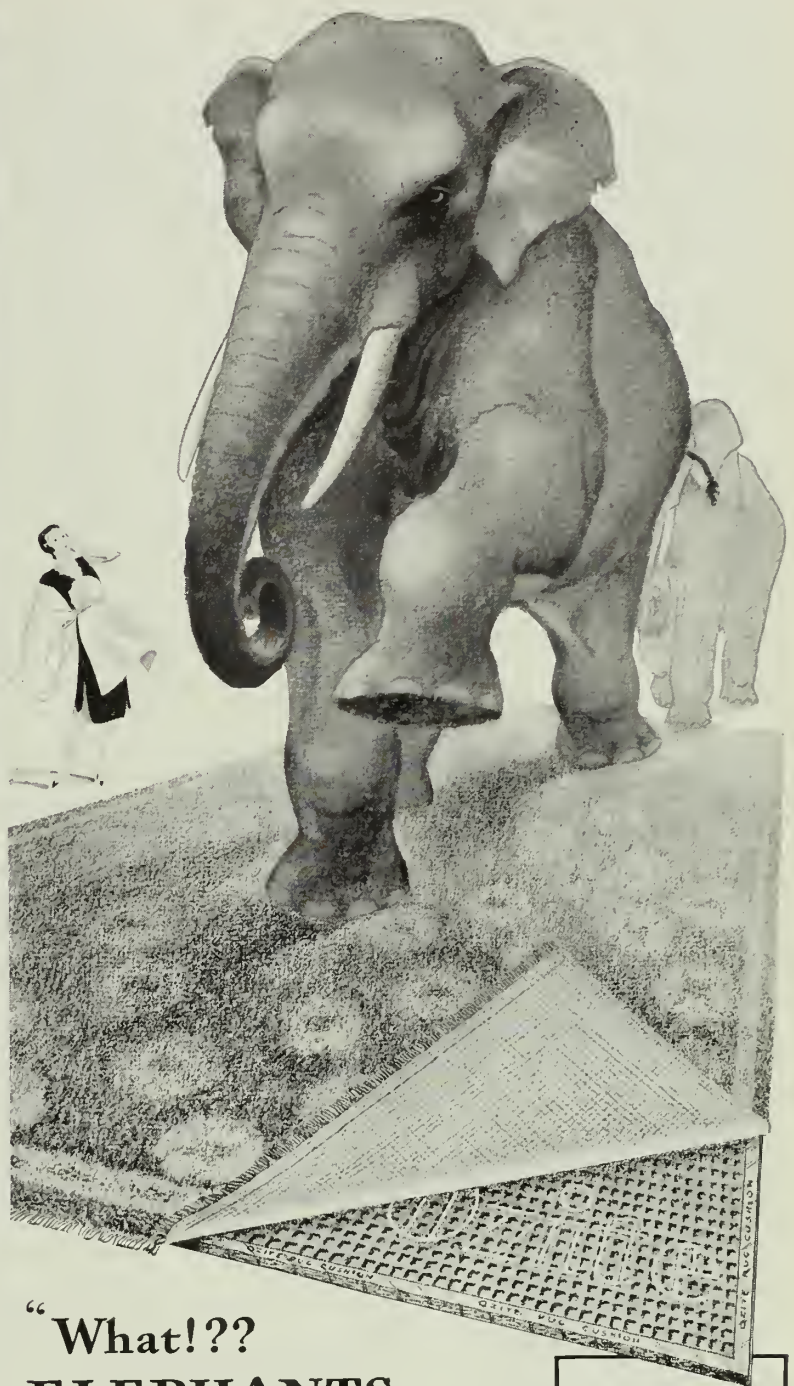
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Beauty Beneath Our Feet

(Continued from page 76)



This design, adapted from an old patch-work quilt, harmonizes beautifully with Colonial furniture. Colored in several shades of taupe, tan, rust, black and sage green. The high pile and fairly loose construction gives the rough appearance of old hooked rugs, combined with the luxury of the modern weave. Courtesy Chas. P. Cochrane Co.

causes the wool to grow to greater length and to develop the resiliency necessary for surface weaving.

These imported wools are spun into yarn and dyed various shades by immersion in a boiling solution of water and dye; and the soft blending of the colors and the attractive sheen, as much in evidence with many modern American carpets as with the original Asiatic designs which are the prototypes, is usually the result of carefully washing the finished fabric.

with certain regulations. Wilton weave is made only on one particular loom, the Jacquard. This loom permits the use of only five or six different yarns which might restrict the number of colors, but the modern designer has successfully overcome this by ingeniously introducing other colors to achieve a desired pattern.

Axminster on the other hand is woven from wool yarn and though the pile is in most instances deeper than the Wilton, the weave is not as tight. Consequently, when considering the selection of an Axminster it is well to take into account the amount of wear to which it will be subject. For example, while a rug of this weave would be eminently satisfactory in a dining room, in a hall or other place where any number of people are more or less continually passing to and fro, it is preferable to employ a Wilton.

Of chenille rugs, owing to the exceptionally heavy wool cushion back, it has been said that they afford a buoyancy that brings pleasure to those who walk on them. From experience, this writer is able to subscribe to this opinion for a rug of this weave assuredly gives one that delightful impression of "walking on air". Nor do chenille rugs offer any limitations in the matter of color, the most ambitious patterns, with the subtle shading effects copied from the original designs of the famous 18th Century European factories, having been successfully reproduced by those of modern America.

Here, it may be of interest to touch upon the colors and patterns of the present-day carpets, even if this entails references to the more technical side of these important accessories to decoration. Any suggestion that the color shades are harsh can be safely contradicted and is quickly disposed of after seeing any few examples copied from the earlier designs. Curiously enough, despite the importance attained by the carpet industry of America, all the wool has to be imported from far off China, Tibet, and other Asiatic lands; from Iceland and Scotland; and from the Argentine. Not that wool is not produced in the United States, but because it is essential that the sheep should live in those parts of the world where, living in the open, they are able to withstand the elements, for which purpose Nature

fully washing the finished fabric. With the changes that have appeared with decoration and the revival of interior schemes based upon the French, Spanish and English styles of the 18th Century and earlier, the artists who are responsible for the modern carpet patterns have naturally drawn upon those periods for inspiration. This has been of great assistance to those home-lovers who seek to reproduce rooms which they have seen, perhaps in a foreign country. Though reliance is and should be placed upon professional decorators where large and important interiors are concerned, there are others which are the better for reflecting the personal predilections of the owner. A word of warning, however, as to those predilections; before allowing them to be exercised, give them an opportunity to develop sureness and confidence from observation and comparison of results achieved in other homes, because no few rooms, for which excellent furniture has been selected, exhibit lack of attention to seemingly lesser details. And of these details the carpet is among the most important.

One feature with the old-style carpets which undoubtedly caused them to give place to smaller rugs was the fact that they were composed of narrow strips sewn together. But with the coming of the broadloom carpets which are made in one piece so it is possible to see the return of the wall-to-wall covering. And though described as "wall-to-wall", actually it is the practice when using the large carpet-rugs, for that is what they really are, to leave a border of flooring around the edge; this serving as a frame and bringing the colors into greater contrast.

This matter of contrast in a room where a carpet is to be used is one calling for no little study. Such an interior permits and really demands the inclusion of several, at first sight, opposed, yet actually related tones. And it is by no means unusual, today, to choose the carpet for some particular room on the basis of Edgar Allen Poe's contention that the "carpet is the soul of the room" and then to select the other features in keeping.

This can the better be illustrated by a few suggestive treatments of interiors. For our present purpose, we may ignore interiors in which the

(Continued on page 94)



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THE Charles II sofa with its old Verdure Tapestry covering strikes a note of color in the grouping illustrated. Over the sofa hangs a richly carved and gilded Chippendale mirror. The handsome Queen Anne secretary and the equally fine Georgian table in the foreground complete the harmonious group shown to advantage against the panelled walls of old knotty pine. The Bristol Collection offers the widest possible choice to those interested in creating tasteful and well-appointed interiors—English, French and Italian. While purchases may be made only through your decorator, dealer or architect, you are cordially welcome to visit the Bristol Galleries to make your own selections from our extensive collection of antiques and reproductions.

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Beauty Beneath Our Feet

(Continued from page 92)

actual architectural style follows that of a particular period; rather relying upon the furniture as a medium to confer the atmosphere of the period we would desire. Assuming therefore that the preference is toward a room reflecting the traditions of the English early 18th Century, otherwise the Walnut Period: it has then to be borne in mind that the tones of the furniture are varying soft shades of brown. Obviously, the carpet, the walls, the hangings and the furniture coverings should be in direct contrast to the browns of the furniture and to one another, yet each should evince some unobtrusive tonal quality which will correlate the several color mediums.

First consideration being given to the carpet, the remaining colors of the scheme may thus be made secondary and dependent upon the dominating area of the floor covering. And for the latter, it is possible to select from the numerous patterns copied from the Persian, Chinese or other Eastern designs in addition to the many which have been taken from the simple motifs of the old hooked rugs; for though most of us associate hooked rugs with the small pieces once used in early Colonial homes, the modern designers have adapted the same patterns to large carpets, incidentally retaining all the charming simplicity of the hand-woven work of long ago. And to insure a subtle affinity with the tonal character of the walnut furniture the carpet could embody certain shades of tan the contrast being derived from the more vivid reds, blues and greens in the actual pattern.

Where the furniture is of lighter color, as for instance a bedroom in maple, it is possible to choose a carpet which in itself adds brightness to that atmosphere of sunshine which is a typical characteristic of this American wood. Similar but much lighter tones of brown appear with maple as with walnut and these may be accentuated and made the more attractive by one of the carpets having a rich soft green, blue or rose ground with a floral border and tiny bouquets at infrequent intervals, such as are found with old chintz and wallpaper from which the modern artists borrowed the floral sprays. Nor is it possible to visualise a bedroom more delightful than one including a four-poster field bed with its romantic canopy, a high-boy with its many convenient drawers, a low-boy with a

mirror for a dressing table and a slope-front *escritoire*, all of maple and the floor covered by one of the carpets such as serve to bring the tones of the wood into relief.

We who are brought into closer contact with the progress of the industrial arts are naturally more familiar with the revolutionary discoveries occurring from time to time. Such a discovery, or perhaps it should be called an invention, has appeared quite recently; and when the superintendent of a large factory mentioned that one of their products was a carpet that could be cut and joined without sewing yet would be apparently seamless, our skepticism was doubtless evident.

However, a later demonstration was convincing that such a fabric was being made and so simple was the method that it brought the thought "Why didn't I think of that?" Owing to the manner in which the carpet is woven, the pile is so "locked", as it is called, that after being cut it leaves a perfect selvage. And by placing the edges closely together, any two sections can be joined by a wide strong tape cemented on the back; but the remarkable part of the joining is that the pile of the two pieces appears to interlock with the result that after a short while the joint is, to all intents and purposes, invisible.

Immediately after seeing this "phenomenon" came the desire to design a carpet; more especially one reproducing the subject of some colorful old hunting print, or, at least, a smaller rug, of such a design. Nor is this ambition impossible of achievement because we actually saw animal shapes and other more intricate outlines, that had been cut from carpet of different shades, inlaid in one of another color to form the ground, rather in the manner of the *marqueterie* furniture. Or perhaps a better anomaly would be the mosaic pictures of the ancients except that with these magic carpet pictures, no joints are apparent.

One now common practice that has much to recommend it is to use a suitable self-color carpet with a somewhat darker border of the same color and to introduce a pattern by overlaying smaller rugs. This phase of floor treatment will be dealt with in a future article concerning modern American rugs reproducing Oriental designs.

Broadway To Date

(Continued from page 84)

Miss Foster is always refreshing to look at. Billie Burke as a society hanger-on who sells the Mayfair crowd anything from a skillet to a country house at ten per cent is—well, just Billie Burke. Who can say more?

There is a lot of padding in this trifle, and, besides Mr. Novello, just one final excuse for the play's existence—Viola Tree as a tall, horsey, slugging, dowdy Englishwoman. She is a real creation.

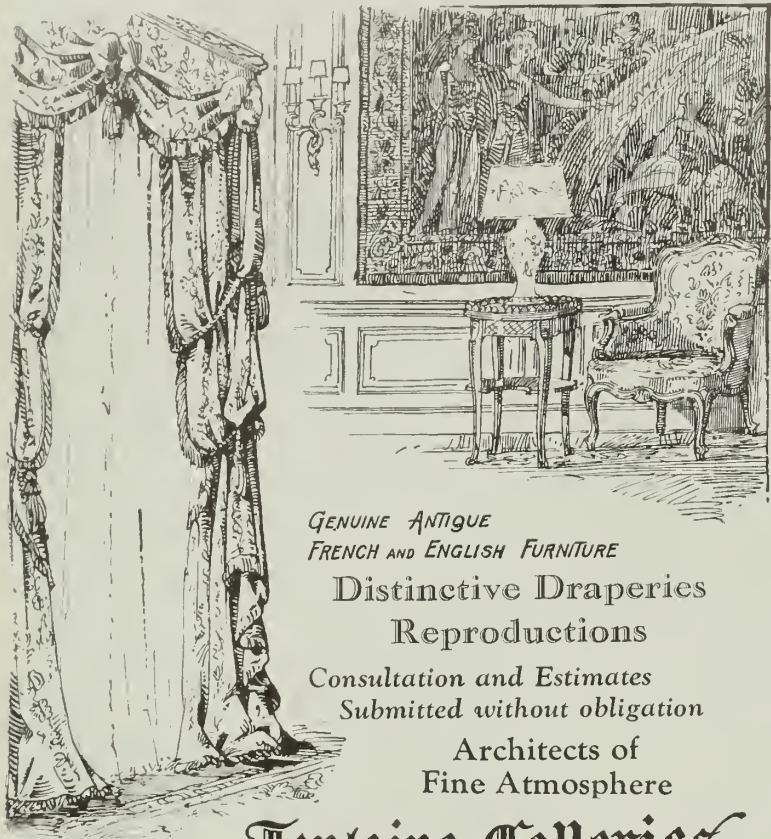
"KING LEAR"

The Chicago Civic Shakespeare Society, a heavily patronized and endowed institution (what sly magic in that word *civic*!), with Fritz Leiber as star, began its second New York engagement with a production of

"King Lear," which, if you will recall, describes the revolt of the Younger Generation from parental leading strings long before the cock-tail-and-flapper era.

Lear is, of course, a tremendously difficult part. Few men have ever played it satisfactorily. All great actors side-step it. But Mr. Leiber plunges boldly into it, and, frankly, muffs it.

The outward semblance of this mad, testy old king is there, but the greater note of frustrated parenthood and wounded Nature is lacking. Mr. Leiber has a splendid voice and rants well; but it takes more than this to make a Lear. He did the mad scene rather clumsily, I thought. But Lear is beyond the actor's art. No one has ever done it greatly. And probably no one ever will. The rest of the company did not impress me.



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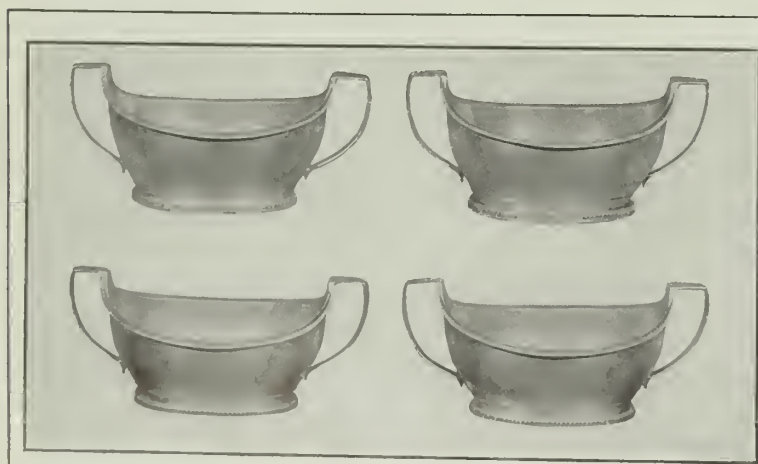
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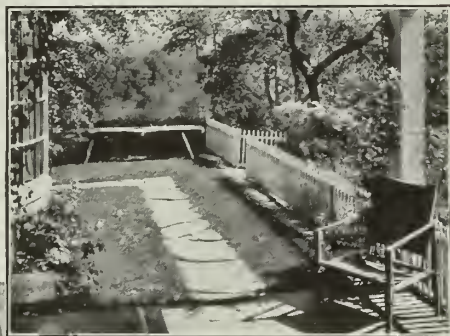
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The American Home

Building for Enduring Beauty

(Continued from page 72)



Selected face-brick used for sidewalls, chimneys and nogging in true half-timber work, an example of unusually fine technique in associating building materials for enduring beauty. Hobart B. Upjohn is the Architect

No other stone has contributed so conspicuously to the architectural effect of so many distinguished houses as Limestone. In door and window trims, in balustrades, copings and finials, in every detail of carved work this widely adaptable stone has lent itself to the hand of the architect who is designing for enduring beauty. Whether the house be all of stone, or of brick and harmoniously contrasting stone trim, this is the material most frequently and most effectively used. All the more reason, then, for the best practice in its setting.

The good workman does not leave his work uncompleted, whether or not the architect's admonitions hang over his head in the form of a specification. If the specification for

finished stonework does not include this requirement—it should: "Cleaning and Pointing: The face of all stonework under this contract shall be thoroughly cleaned upon completion with soap powder boiled in clean water and applied vigorously with stiff fibre brushes, and be drenched with clear water."

To this study of the best building practices in exterior walls of brick, limestone and the two used together, we must add a similar study of the exterior wall of stucco. This is a co-ordination of material and method which demands thoroughly sound practice for its successful accomplishment, and is well worth the most careful consideration by any owner, architect or builder who is concerned with building for enduring beauty.

Rare Hand Painted French Wallpapers

(Continued from page 53)

fluttering sails, picturesquely garbed fishermen working with their nets and small boats, and fishwives in bright attire moving here and there carrying great baskets. They are done with a fine attention to detail, and present a colorful and animated group of scenes which would have unusual decorative value in a modern home.

Both the "Marine Scenes" and the "Travel by Sea and Coach" are exceedingly well preserved, which is all the more remarkable when it is realized that these papers were subjected to climatic changes and were often completely covered over by decorations in the taste of succeeding generations. The colors are still bright, and do not appear to have suffered from the hand of Time—certainly a tribute to the honesty of the colorists who applied the pigments to these designs.

Of a little later period are the sets known as the "Fêtes of Paris" found in the reception room of a convent near Angers, and the "Six Vases of Flowers" which decorated the walls of a lady's boudoir in the country

near Marseilles. The "Fêtes of Paris" depict more sophisticated scenes than those of the "Travel by Sea and Coach" and the "Marine Scenes". The subject of this set is Paris on a fête-day, one showing a river celebration on the Seine with handsome buildings in the background, and crowds of spectators looking on, the other a scene in an amusement park with its band stand, performing acrobats, side shows, and groups of pleasure-seeking people, painted against a background of great forest trees.

Each panel of the "Six Vases of Flowers" is designed on the same general plan, with the subjects varying. They are bright and colorful, and also dainty as is befitting a lady's boudoir, often providing just the right note of gaiety to complete the "personality" of the room.

This entire collection of painted wallpapers is exciting unusual interest among decorators both because of the historic interest which clings to them as well as their decorative possibilities for homes of modern Americans.

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Backgrounds of enduring beauty; depth, warmth, color harmony. And costs surprisingly low!

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Whether you are building or redecorating, ask your decorator or dealer about this rich fabric wall covering. He will be glad to show you the complete line of charming new Wall-Tex patterns. Write us for interesting folders, "The Important Points of Interior Decoration" and "The Modern Trend in Wall Coverings."

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form a coat of metal protection that blocks—defies—moisture.

Aluminum Company of America does not sell paint. But aluminum paint made with satisfactory vehicles and Alcoa Albron Powder may be purchased from most reputable paint manufacturers, jobbers and dealers. Be sure the pigment portion is Alcoa Albron, and is so designated. Let us send you the booklet, "Aluminum Paint, the Coat of Metal Protection." Address ALUMINUM COMPANY of AMERICA; 2423 Oliver Building, PITTSBURGH, PA.

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What to See Abroad

(Continued from page 65)



The King of England impressively opens his Parliament with pomp and circumstance and the Royal Coach, Tudor clad Yeoman, Life Guards and elaborate ceremony. Courtesy Travel Assn. Great Britain and Ireland

southern shore, in those enchanting Channel Islands—Jersey, Guernsey and Alderney. We recall an Easter holiday walking tour in the latter that yielded us a book on Victor Hugo which Putnam published under the title: *Victor Hugo and Juliette Drouet*, the beguiling story of a great poet's interest in a remarkable woman over a devotional period of fifty years and three months. Few Americans knew, before the publication of that thrilling group of Juliette's love letters, that Hauteville House, in the village of St. Peter Port, on the Island of Guernsey, was the shrine of one of the literary world's great love affairs. You can never tell what a British or a European ramble will disclose by way of treasure trove to a

glamour of those delightful walks, when youth was eager and its capacity large for historic and literary discoveries. Glowing memories of great places and events in the long life of Europe and the British Isles, never forsake us even in the haste and horrendous stagger of American life.

There was, we recall, Artillery Place in Bunhill Row, London, anciently known as Artillery Walk, where the poet Milton lived during the later years of his life; where he dictated to his daughters his *Paradise Lost* and *Paradise Regained* and that noble dramatic poem, *Samson Agonistes*. In a small room "hung with rusty green", the blind poet would sit in an elbow chair, neatly dressed in black, and very pale. In warm,



The Lion's Den, Johannesburg Zoo, South Africa, in which leonine habits, comfort and savage inclinations have been adequately considered. Courtesy Thos. Cook and Son, and South African Railways

curious and observant historiographer.

Our habitual rambles, for instance, through the streets of London, were literally holidays of the heart and mind. Thousands of Americans each summer explore the historic London streets in search of the homes, studios, literary dens, shops or taverns of famous men and women. We dealt with many such streets in our book, *In Thamesland*, now long out of print. To visit the British Isles with such objectives in view is to love them always. We have never shed the

sunny weather he would sit at the door of his house and receive the visits of "people of distinguished parts as well as quality". Milton died there in November, 1674.

At No. 5, The Adelphi Terrace, David Garrick, the great actor, lived from 1772 until his death in 1779. There he was visited by his friends, Dr. Samuel Johnson and the latter's famous biographer, James Boswell, on the day before his death. George Bernard Shaw has lived many years on the Terrace, within a few doors

(Continued on page 100)

GARLAND FLOWER

Daphne cneorum



The dainty Garland flower is an evergreen growing about one foot high and as much broad.

Daphne cneorum is covered with pink blooms in May, which continue sparsely through the summer; in September there is another profusion of blossom. The fragrance is delightful and the plant may be used as a single specimen, or as a flowering border to edge a walk or flower bed. It is absolutely hardy and remains green all winter.

We offer 8- to 10-inch plants, with ball of earth, packed for expressing, 5 for \$6.50. In quantity of 50 plants or more at the rate of \$95 per hundred.

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Ulmus pumila

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In addition to the 18th Century paintings there is an important pair of portraits of Lady and Gentleman signed and dated 1633 by Paulus Moreelse, subject and portrait painter, born in Utrecht in 1571 and died in the same town in 1638.

Moreelse was a pupil of Mierevelt. He went to Italy before 1604, and was Director of the Guild of Utrecht 1611-12-15-19.

Paintings by this master are to be found in all the important Museums in Europe.

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What to See Abroad

(Continued from page 98)

of the Garrick House. The Savage Club has long had its home there, overlooking the Thames.

Bankside, Southwark, on the Surrey side of Blackfriars Bridge, across the Thames, has been historically described as "the seat of every vice, dissipation and amusement, shows, bear-batings and theatres." Amongst the five theatres there, the Globe, built in 1594, was the dramatic laboratory of Shakespeare. It is now and for many years has been the site of a large brewery—that of Barclay and Perkins. The exact name of the Shakespeare theatre during its heyday, was the *Globe upon Bankside*, a very few of us knew.

At No. 4 Bennett Street, Piccadilly, Lord Byron wrote *The Giaour*, *The Bride of Abydos* and *The Corsair*, in 1813-14. In his diary of that time, the poet so intimately made known to Americans in recent biographies, had written: "If I could always read, I should never feel the want of society. Do I regret it?—um!—'man delights not me', and only one woman—at a time".

In Charlotte Street, Bedford Square, Edward Fitzgerald, translator, or rather paraphraser, of *Omar Khayyam*, resided, but he was "always pining for his anemones and his Scotch firs and his home on the Suffolk coast."

The friend of romantic childhood, John Gilpin, famous rider to Edmonston, was a linen draper in Cheapside, a shopping region well known to all foreign travellers.

Ben Jonson used to let his wit fly at his adversaries while drinking Canary wine at the Mermaid tavern, Cheapside.

John Keats, beloved poet of every cultured American, lodged in what in 1816 was the passage known as the Bird in Hand Court, now No. 76 Cheapside.

Addison, the celebrated English essayist, editor of *The Spectator*, at one time lived in Nell Gwynn's house in Chelsea. John Locke, philosopher, author of *Essay on Human Understanding* and other literary works, lived in Chelsea. Tobias Smollett, lived at Monmouth House, Upper Cheyne Row, Chelsea, where every Sunday "his house was open to all unfortunate brothers of the quill (pen), whom he treated with beef, pudding and potatoes, port, punch and Calvert's entire butt-beer."

There are literally hundreds of fascinatingly historic regions in London of equal celebrity—Covent Garden, which *Mr. Punch* called "Mud Salad Market"—is one of the most notable. It is, for various reasons, the resort on occasion of many Americans. A successful operatic debut at Covent Garden is the art world's open sesame to a great career. No brief description of this social enormity excels Thackeray's masterpiece: "The two great national theatres on one side, a churchyard full of mouldy, but undying, celebrities on the other; a fringe of houses studded in every part with anecdote or history; an arcade often more gloomy and deserted than a cathedral aisle; a rich cluster of brown old taverns—one of them filled with the counterfeit presentments of many actors long since silent, who scowl and smile once more from the canvas upon the grandsons of their dead admirers; a something

in the air which breathes of old books, old painters, and old authors; a place beyond all other places one would choose in which to hear the chimes at midnight . . . a population that never seems to sleep and that does all in its power to prevent others sleeping; a place where the very latest suppers and the earliest breakfasts jostle each other over the footways."

But London! Who dares to encompass its infinite variety of life and structure? Its old Inns, its musty taverns, its noisome fried fish shops; its donkey-prodding street vendors, its rubicund bus drivers through the East End, and a thousand other factors invest it with an Old World atmosphere that is purely British.

Its smart life in and around the West End; its elaborate court functions; the rich, social night activities of Mayfair and Belgravia; the romance and tragedy of its great city mansions and country houses; the departed glory of its old castles and abbeys—and then the glamour of bucolic England, Scotland, Ireland and Wales, their sporting squires, haughty dames, fine horses, yachts, shooting boxes, bugling tallyhoes, hunting clubs and hound packs, salmon fishing, golf, cricket and football. There is nothing just like this in any other part of the world.

Most of us who know where we are going and what for, explore the United Kingdom for a passing taste of what we have just been chatting about. Many of us, however, specialize on occasion—search out some of the historic Inns of the Old World; do a thorough round of its notable museums, its impressive monuments, literary shrines. Others interest themselves in the gay, social life, horse and yacht races around European spas, seaside and mountain resorts; skating and skiing in winter; mountain climbing in summer, dancing all year to the rich and colorful music of Italy, Provence, Czecho Slovakia and Western Russia. Others go abroad to attend the great world conventions of commercial or cultural import; still others for the music produced under the direction of European masters. In the latter case, Germany, especially southern Germany, affords the music lover and student almost limitless opportunities for the manifold pleasures of the musical passion.

They who complacently assume that we have in America all that is really worth while in the world, are in error. They have many of life's surprises still to meet—but abroad, not here. The great sustaining element in wide and frequent travel is that there is no end of it. The oldest, inveterate traveller will tell you that he is just beginning to comprehend the awesome magnitude of the world and the staggering vibrations of its varied life. We recall what General, Lord Baden-Powell, recently said about his own awakening to that glorious personal privilege called Travel:

"I awoke. I went to Japan and I went to many other parts of the world, and tramped and camped in them, and thoroughly enjoyed the varying beauties and wonders of each in turn. The Sahara had a glory of its own and so had Kashmir, but neither like the other in a minute degree. The frosty sunset over Moscow is wonderful—so is the Sphinx by moonlight.

(Continued on page 101)



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So, too, the autumn tints of the Canadian backwoods were as brilliant as the very different colors of the Rainbow Desert and Grand Canyon in Colorado. The West African forest is as awe-inspiring in its way as the virgin peak of Kanchinjunga, glowing with the rosy dawn, while all the world below is yet in the dark of night. And then the wild Rockies—

"I have just finished a few weeks' camping tour in Southern England, and do you think that I was bored with it after having gone through these wider experiences?"

"On your life, no! I enjoyed every minute of it."

"Then, too, there lies open to us the sister isle, with its wilds of Connemara, its lakes and woods of Kerry, seasoned with the poetry, pathos and humor of the Irish people—all with a wondrous beauty of its own."

No world traveller has ever admitted that any other social activity of mankind has equalled the human advantages of travel.

The static, historic attractions of the Old World are not, of course, all of its color, its interest and its current life. Its structures of stone and marble are only the fixed and inanimate symbols of its olden civilization. There are still for today's traveller the Old World's curious ways of living day by day—without end. Its customs vary beyond every national border. Its remote tribal habits are as picturesque and as indigenous as they were a thousand years ago. Western civilization has not, as yet, taken the color, the spirit, the native character out of the races of the East. So, to see one country is one way of equipping ourselves to see another with intelligence, understanding and sympathy.

While the spring is not the only season of great charm in certain regions abroad, there are many countries which are especially delightful to visit early in the new year. Southern England, the Channel Islands, Southern Europe, the Mediterranean shores and the Adriatic ports are all exceptionally delightful places to visit between February and the middle of April. The sunny southern steamship lanes from New York to the Mediterranean are always a pleasure at this season. A large majority of American travellers sailing East at this time of the year are bound for Southern England, Southern France, Italy or the Northern and Southern coasts of Africa. In England and France and on the Italian Riviera the spring social season is vivacious, not only at fashionable resorts, but at those of informal activity.

Amongst the great cities of the Old World, none is more fascinating in the spring than London, Paris, Madrid, Seville and Barcelona, Nice, Munich, Dresden, Rome, Florence, Milan, Vienna, Prague and Budapest. In the springtime all these cities are rich in floral bloom, and generally bright and warm, with cool nights luxuriously stimulating to the senses and, as we have said, animated by much social verve at resorts, at the theatres, music halls, races, sports and in the home.

And all this is as different from American life as you can conceive. Europe remains tenacious of her Old World traditions, with seemingly never a desire to surrender to the ways of the New World. That is one reason of a thousand why we should all travel over her scarred old face in order to see the meaning and the destiny in the face of America.



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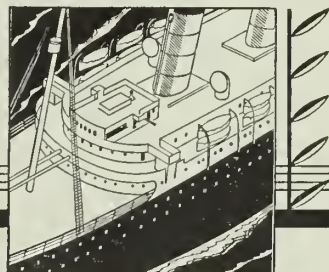


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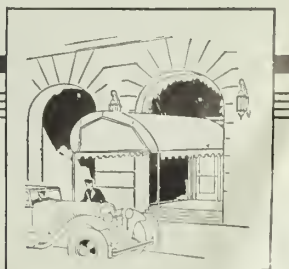


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Charak dining room suite, consisting of American Hepplewhite three-part table, shield back chairs, and buffet, with Chippendale china cabinet.



Charak American Chippendale block-front secretary-bookcase in mahogany. This is of the best Colonial type, period about 1770.

CHARAK FURNITURE represents a sincere effort to produce, through the medium of real craftsmanship, Early American designs that shall be in every respect worthy of the originals. Every piece of Charak Furniture is custom-made by craftsmen chosen for their experience, skill, and devotion to their work. The finest selected mahogany and maple are used exclusively on surfaces everywhere—solid mahogany or solid maple where advisable. Mahogany is used exclusively for drawer interiors. Every piece of furniture is dull hand-rubbed, resulting in the finest finish obtainable. You will find much to interest you in a call at any of our show-rooms but, if that is not convenient, we suggest that you write for a copy of "The Charak Primer." It will be sent without charge.

CHARAK FURNITURE COMPANY, INC.

Faithful Reproductions of Colonial and Early American Furniture in Mahogany and Maple

Purchases made through your decorator or dealer

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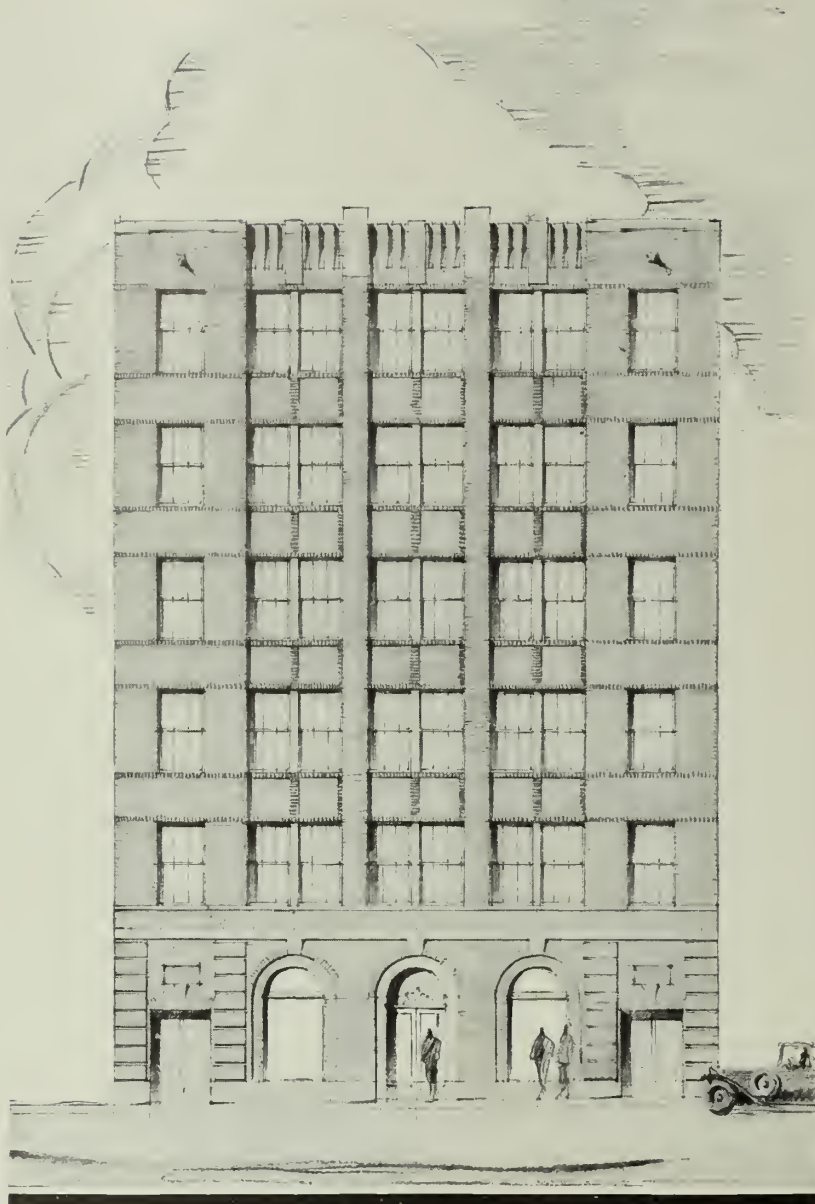
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Have you sent for the booklet, "The Charm of a Livable Home"? It contains many suggested groupings and room arrangements. Address Kittinger Company, 1894 Elmwood Ave., Buffalo, N.Y., or ask for a copy at any of our showrooms.

Kittinger Distinctive Furniture is sold by leading dealers and decorators.



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our new building decorators and dealers will find unusual facilities for viewing an extensive collection of antiques and exquisite reproductions by our own craftsmen. A formal opening will be held shortly after April 1st at which time recent importations will be shown and a special exhibit of twenty rooms with authentic period settings.

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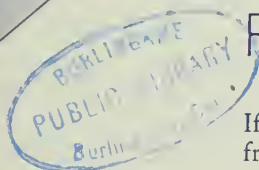
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If you let moisture penetrate lumber at either front or back, trouble starts. Lumber is absorbent. Improperly protected, moisture expands its cells—stretches its surfaces—paint top-coats check, crack and peel off.

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both sides of lumber with aluminum paint. When repainting, use aluminum paint as an undercoat. Its "leafed" metallic surface provides an excellent "tooth" to which paint top-coats cling tightly. On metal surfaces, aluminum paint makes a highly satisfactory finish coat. It ~~can be~~^{lect} used, too, as a finishing touch for score^{node} household articles.

Aluminum ^{lect} C₂ apany of America does not sell paint. But aluminum paint made with satisfactory vehicles and Alcoa Albron Powder may be purchased from most reputable paint manufacturers, jobbers and dealers. Be sure the pigment portion is Alcoa Albron, and is so designated. Let us send you the booklet, "Aluminum Paint, the Coat of Metal Protection." Address ALUMINUM COMPANY of AMERICA; 2423 Oliver Building, PITTSBURGH, PENNSYLVANIA.

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2



Join us in the General Electric Program, broadcast every Saturday evening over a nation-wide N.B.C. network

synchronized with the Master Clock at the local power station which is checked for accuracy by comparison with the radio time signals broadcast from the Arlington Station of the U. S. Naval Observatory. Modern as our electric age itself.

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In the Salons of L Brunovan, Inc.

Rugs, courtesy of H. Michaelyan

*For
Every Use*

Whether the interior shown above is used as a den, a library or as an executive office, the result is the same: one achieves an interior of masculine, restful simplicity—an interior of taste-



ful beauty. For Madame's use the lower illustration portrays a corner of a dressing room or boudoir. These two illustrations, differing in character, exemplify the variety of uses which can be made of French XVIIIth Century furniture. Because of the wide choice of models available in the Brunovan Collection, an interior in which a definite atmosphere is desired may easily be achieved. The twenty-four completely decorated rooms which constitute Brunovan's salons contain a wealth of French XVIIIth Century authenticated reproductions—pieces crafted by hand in Paris by artists and cabinet-makers who still work in the time-tested manner of the XVIIIth Century Guilds. To see the finest French furniture visit Brunovan's Salons thru your decorator, dealer or architect.

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Antiques and Reproductions of French XVIIIth Century Furniture

Furnishing The Home



No. 7
THE LIBRARY

Lewis, Son

Member of the Antique and Decorative Arts League

383 Madison Avenue

With English Antiques

OF all the rooms in the home where English 18th Century Antique furniture is used, none permits of greater variety in decoration than the library.

The cause of this is not difficult to discern when we consider the uses to which a library may be put. Obviously it is here that one reads, but here we also write or hold intimate conversation.

Because of these varied uses a wider choice of furniture is required.

Of first importance is a bookcase of which the cabinet-makers of the 18th Century have given us an infinite variety. All the famous 18th Century cabinet-makers and designers—Chippendale, Sheraton, Hepplewhite, Adam—created bookcases and introduced into them those characteristics for which they are famous. The most beautiful type is the wing bookcase, many of which contain writing interiors.

These ample pieces, with shelves above and drawers or cupboards below, are naturally the most typical of library pieces. On this page is illustrated a particularly fine example of Hepplewhite design. For writing purposes, English 18th Century Antiques afford us innumerable models from which to choose. There is the pedestal flat top desk, the first example of which was made for Samuel

Pepys about 1670; then there are the beautiful graceful writing cabinets of Sheraton and Hepplewhite; low chests with writing interiors; slant front bureaux, etc.

A piece which was originated by English designers in the 18th Century and which reached its highest development in that era is the bureau bookcase, or "bureau in two stages" which combines in a piece of medium size, shelves for books, drawer space and a writing interior. Below is illustrated an unusually important Queen Anne bureau bookcase. But since a library is to be used for reading and writing, there must be sitting pieces; the 18th Century provides a wealth of comfortable models from which to select—side chairs, armchairs, settees, sofas. If a library contains a fireplace, an intimate grouping here makes of the library the liveable, comfortable room it is meant to be.

In the collection of Lewis, Son & Munves, one will find a wide variety of 18th Century English Antiques suitable not only for the library, but for all other rooms in the well decorated home.

Dealers, decorators, architects and their clients are cordially invited to view this interesting collection.



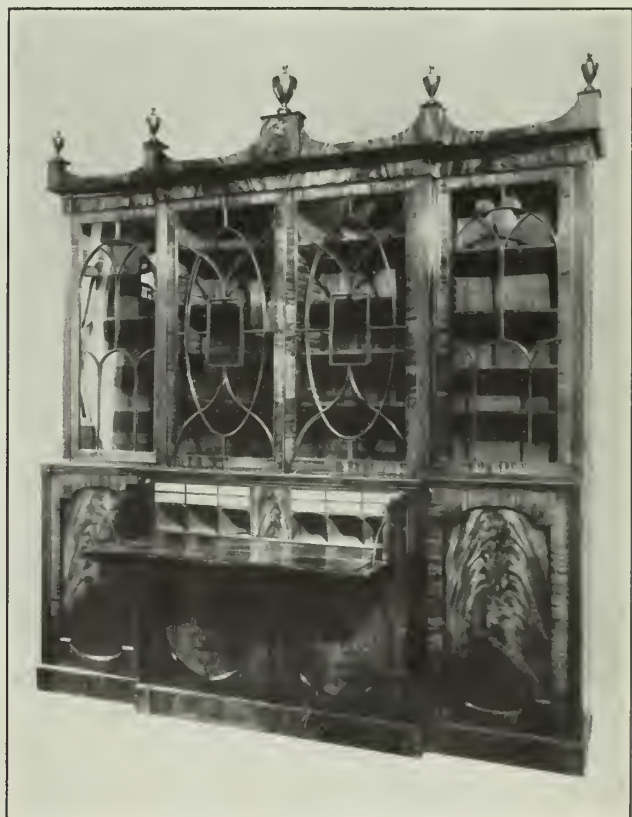
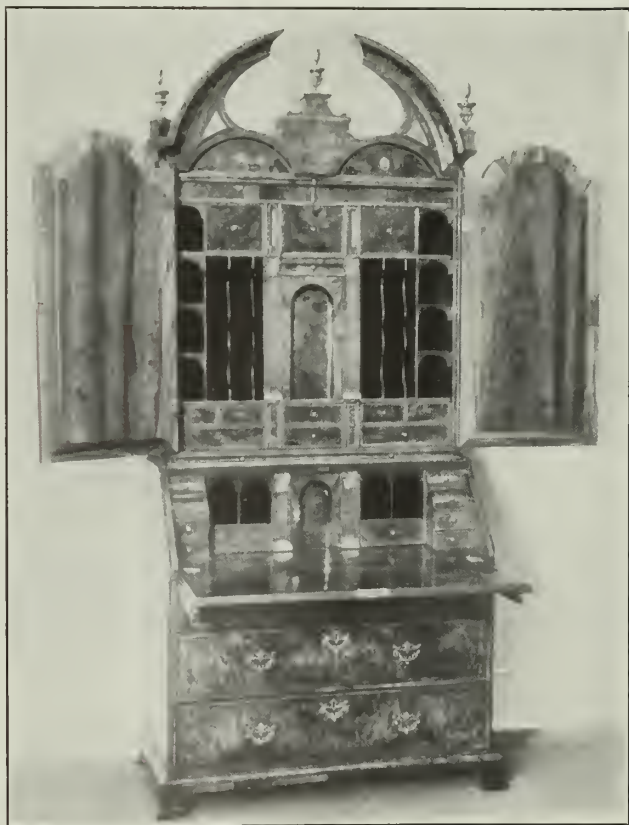
LEFT—A library grouping showing a Hepplewhite shield-back armchair C. 1775; a Chippendale mahogany writing-desk C. 1800; a Chippendale mahogany scroll-arm settee C. 1770; an unusually fine Chippendale mahogany carved armchair C. 1750; an Adam mantel C. 1780; a Chippendale carved and gilt wood mirror C. 1780; and a finely carved mahogany Chippendale wing bookcase C. 1775.

ABOVE—Small walnut pedestal writing-table C. 1800. L. 47", D. 23", H. 29½".

Above it, portrait of student with portfolio, C. 1800.

RIGHT—Exceptionally fine Queen Anne walnut bureau bookcase, C. 1720. H. 8' 2", W. 44", D. 24½".

EXTREME RIGHT—Hepplewhite mahogany wing bookcase, C. 1775. W. 8' 2", D. 23", H. 8' 8".



& Munves

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Importers of English Antique Furniture at Wholesale

SPRAEDAILE



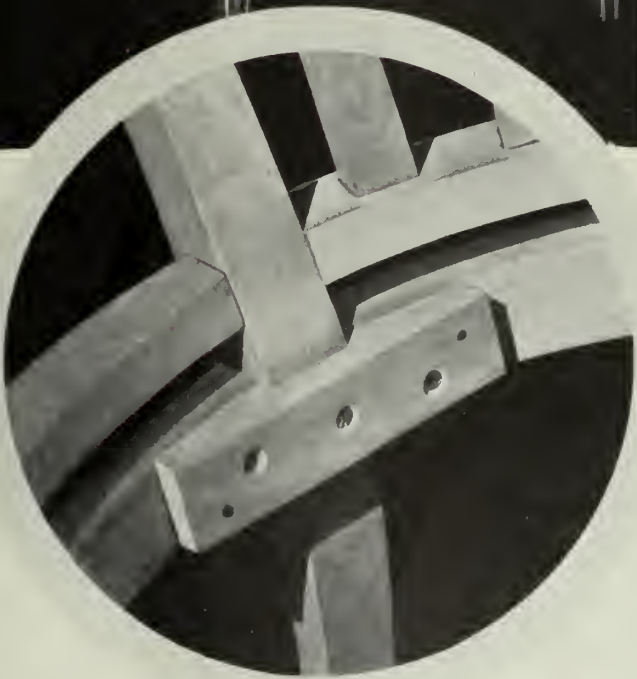
In this dining room, the walls are papered with cream-colored paper with a delicate flower design. The hangings are deep green damask, and the color-base of the Spraedale Rug is Ferncliff Green. The furniture is mahogany Duncan Phyfe.

A borderless Axminster Rug of cushiony depth of texture patterned with delicate sprays of flowers against a solid color background—especially created by Cochrane to harmonize with period furnishings—the Early American and French Provincial periods now so much in vogue.

CHARLES P. COCHRANE COMPANY, PHILADELPHIA

COCHRANE RUGS

WHEN CHOOSING FURNITURE « «



Note how snugly the corner block is fitted and how securely it is fastened with glue and three screws—two in the rail and one in the post . . . one of the hidden details that contribute to the real worth of a Simonds piece.

Look to the **CONSTRUCTION**

UNFORTUNATELY, you cannot always see the difference between two reproductions—two chairs, let us say. They may be exactly alike in wood, in line and in upholstery. Yet in actual worth, one may far surpass the other—by virtue of the craftsmanship that extends to every detail, particularly to every *hidden* detail, of construction. • Consider, for example, this American Colonial barrel chair, by Simonds. Note the corner block—how carefully it is fitted to both post and rail. Having been securely glued, it is fastened by screws at three places: to the rail at both sides of the post, and—this is the important point—to the post itself. Here is strength, at a point where strength is essential. • Whatever may influence your choice of fine furniture—whether it be authenticity of detail or artistry of design, craftsmanship or durability—you will find it generously fulfilled in every Elgin A. Simonds creation and reproduction. • Your decorator or furniture dealer will show you the Simonds pieces best suited to your home. Or, if you prefer, you may write direct to The Dent Furniture Corporation, 212 West Division St., Syracuse, New York.

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Present a gift from the House of Jackson and you not only pay flattering tribute to the recipient's love of the beautiful and artistic, but honor that worldly, yet human, trait which makes us all doubly appreciative of a gift from a distinguished source.

Jackson creations are unique in their quality and beauty. They are products of one of the most famous establishments in America. And although they serve a useful purpose, they are *works of art* in the true sense.

No gift could convey a richer impression of excellence and elegance; or more clearly reflect, through inherent fineness of design and workmanship, the status and standing of its maker.

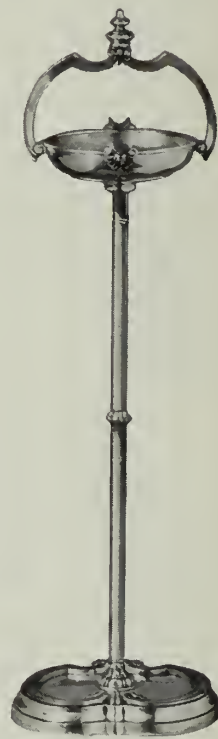
The Wm. H. Jackson Company's supremacy in the casting and modeling of metals is exemplified by the unrivalled beauty of Jackson's Lamps, Smoking Stands, Book Ends, Andirons, Fire Sets and other objects of art and utility for the home—and is dramatized, on a vastly more impressive scale, by the magnificent Bronze Doors, Gates, Grilles and Windows created by this highly skilled organization of artists and artisans to adorn the nation's finest public and private buildings.

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A charming little Silver Boudoir Lamp of Adam design, with a smartly tailored shade of silk with satin lining. Sterling silver plate on solid metal. Height 18½". Lamp \$50, Shade \$24.



A finely designed Smoking Stand which reveals the free-swinging, scroll-like curves of the Georgian Period. Removable tray of lovely iridescent blue glass. Silver finish. Height 33¾". Price \$50.

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Width of table top 30 inches. Height 28 inches



Old English GARDEN LEAD



A lead figure of rare beauty and charm surmounted by a bird bath. Also comes surmounted by a sun-dial. Height 24 inches



A charming lead figure of two graceful cupids upholding a sun-dial. This also comes surmounted by a bird bath. Height 24 inches

Fortunate is the garden that possesses this happy little fountain for the edge of the pool—so in keeping with the quaint spirit of the country home. Height 22 inches

AN interesting collection of garden furniture and leads for country estates and little gardens. Included are: Blinking owls, saucy pelicans, crouching cats, gay cupids, sets of seasons, lead fountains, sun-dials, bird-baths. Also old English occasional figures, sets of English iron chairs, tables and benches, water troughs and important urns. Photos and prices on request.



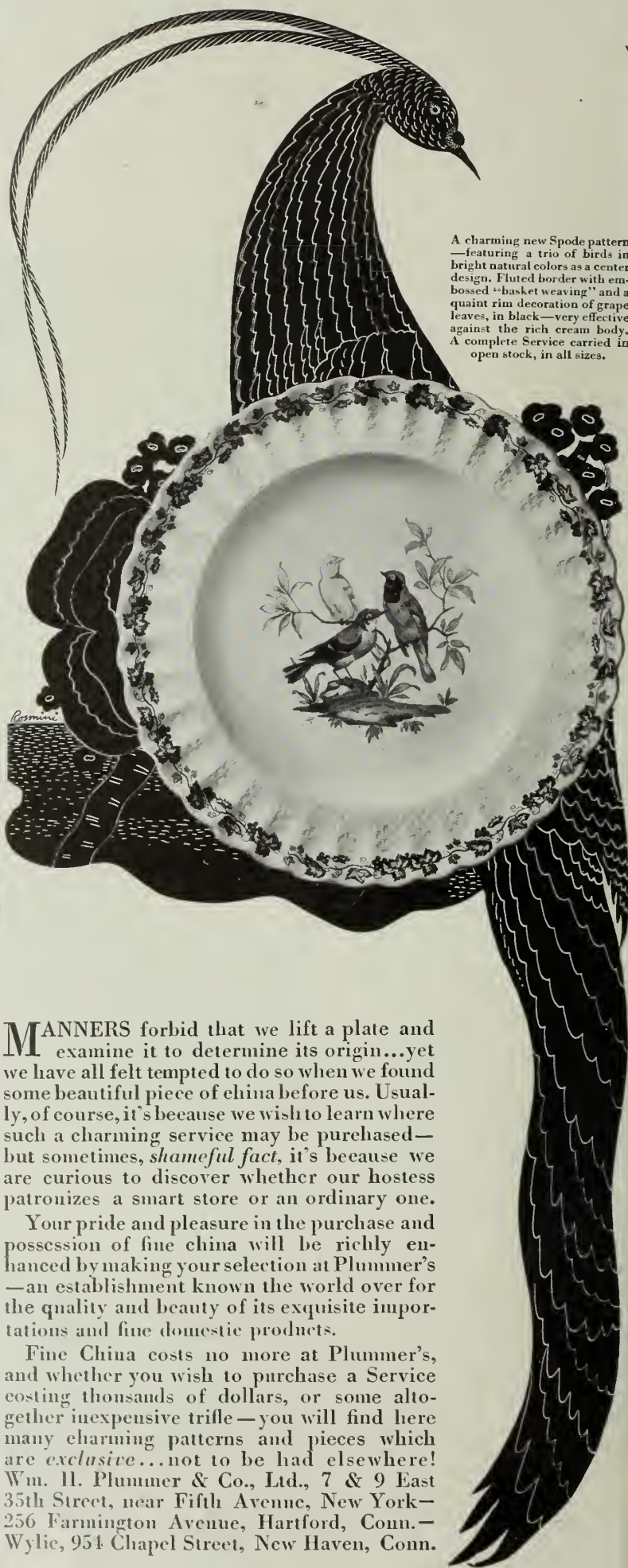
English Regency Chairs. Classic motif, width 21 inches, height 31 inches. Double seat and triple seat benches to match.

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Pride and Beauty



A charming new Spode pattern—featuring a trio of birds in bright natural colors as a center design. Fluted border with embossed "basket weaving" and a quaint rim decoration of grape leaves, in black—very effective against the rich cream body. A complete Service carried in open stock, in all sizes.

MANNERS forbid that we lift a plate and examine it to determine its origin...yet we have all felt tempted to do so when we found some beautiful piece of china before us. Usually, of course, it's because we wish to learn where such a charming service may be purchased—but sometimes, *shameful fact*, it's because we are curious to discover whether our hostess patronizes a smart store or an ordinary one.

Your pride and pleasure in the purchase and possession of fine china will be richly enhanced by making your selection at Plummer's—an establishment known the world over for the quality and beauty of its exquisite importations and fine domestic products.

Fine China costs no more at Plummer's, and whether you wish to purchase a Service costing thousands of dollars, or some altogether inexpensive trifle—you will find here many charming patterns and pieces which are *exclusive*...not to be had elsewhere! Wm. H. Plummer & Co., Ltd., 7 & 9 East 35th Street, near Fifth Avenue, New York—256 Farmington Avenue, Hartford, Conn.—Wylie, 954 Chapel Street, New Haven, Conn.

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WHEN
YOUR BATHROOM
COMES
INTO ITS OWN



When you “do over” that bathroom of yours, perhaps you’ll want it like the one above, with silver-plated *Moderne Clochettes* trimmings set against the black of the Belgian marble *Moderne* lavatory, vitreous china *Corwith* closet, and enameled *Marshall* bath. Or it may be much simpler, with most inexpensive and most attractive white enameled fixtures in compact space. But whatever you prefer, whatever you wish to pay, it will possess more charm, comfort, value, because you’ve insisted on Crane materials. Buy on time payments under the Crane Budget Plan if you desire. For skilled guidance in planning a room to fit you and your home, see your architect.

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Soft water preserves delicate complexions from roughening and chapping. It means a smoother shave and a pleasanter bath. It keeps water pipes from liming-up; gives comfort and saves money in a score of ways. You can have it, automatically, from a Crane-Warlo Electro-Matic

Water Softener. See this and countless other new ideas at Crane Exhibit Rooms. For purchase and installation of any plumbing improvement, consult a Crane Qualified Contractor-Dealer, always a highly skilled registered or licensed master plumber or heating contractor.

To a Lady



about to buy an electric refrigerator

Of course you will want the very finest refrigerator you can buy. One that can be depended upon to keep foods properly fresh even on the most sizzling of summer days . . . one that will offer every modern convenience . . . one you will be proud to exhibit to visitors many years from today . . .

Did you know that Frigidaire, always in the forefront of its field, is responsible for developments in the past fifteen years that have made household refrigeration so healthful, convenient and economical?

The Frigidaire shown in the adjoining photograph, for instance, offers advantages you would possibly not expect to find in any refrigerator.

We hope that you will look into the advantages of Frigidaire very thoroughly before you decide which of the many good electric refrigerators to buy. We invite you to do so at the Frigidaire store most convenient to your home.

And, if you have a matter-of-fact, mechanically-minded husband, we will be especially pleased if you will bring him along!



In gleaming white Porcelain Frigidaire offers a new standard of Advanced Refrigeration

From their service-shelf tops to their graceful streamlined legs, the new Frigidaires represent a fine achievement in modern refrigeration.

The striking beauty of the pure all-white porcelain cabinet harmonizes perfectly with any kitchen color scheme. And these new Porcelain-on-steel Frigidaires are as brilliant in performance as they are in appearance—combining improvements and refinements that distinguish Frigidaire from all other refrigerators.

You will appreciate the faster freezing made possible by the "Cold Control" . . . ice cubes that tumble so easily from the Quickube Ice

Tray . . . the crisper vegetables you take from the Frigidaire Hydrator. You will recognize at once the advantage of the seamless, acid-resisting porcelain interior . . . the elevated food shelves . . . the surplus-powered, concealed unit that operates so quietly and at such low cost.

Here is *Advanced Refrigeration*—advanced in all that the term implies. And because of these advanced features and the savings they make possible, Frigidaire is the truly economical refrigerator to own. Frigidaire Corporation, Subsidiary of General Motors Corporation, Dayton, Ohio.

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Our prices are based on manufacturing costs.

A competent decorative service, in conjunction with these showrooms, is available to home owners, dealers, decorators and architects furnishing fine homes.

You are invited to these displays.



This 158-page history of period furniture styles is brief, authentic, informative and easy to read. Published by Century Furniture Co. \$1.00 post paid.

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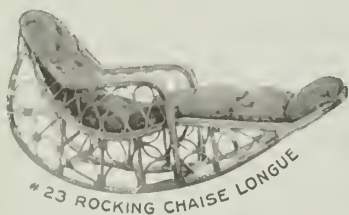
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METAL FURNITURE made from original or special designs, with hand-wrought iron for every use, constitutes the work executed for decorators and architects at the Lansha Studios.

Here the trend toward the modernistic is notably expressed in mirror frames, lighting fixtures, tables, hanging shelves, chairs and occasional pieces, carried out in a variety of metals such as polished steel, brass, chromium, and in combinations of iron and copper, cadmium or aluminum, applied to wood, as on screens and doors. In reproductions of Italian and Spanish wrought iron, with which this foundry has been identified for so many years, lanterns, fireplace sets, hardware, torchères, grilles, in fact everything possible in iron, after original designs with period feeling or in faithful copies of the old, are still an important factor.

CHILDREN'S furniture especially designed for the nursery or for ages up to fifteen is made by

also, that add to the entertainment of the child are supplied, such as the original wood cuts framed with a verse by Frank W. Peers.

In the selection of woods for the furniture, maple and pine are favored, to which hand carving



Polished steel modernistic occasional chair covered in henna silk. Oval table, polished steel with black glass top. Desirable smoking stand. Courtesy Lansha Studios, 401 E. 48 St., N. Y. C.

with amusing animal motifs adds much interest, as in the instance of a bed with elephants and squirrels standing on the corner post. In chairs, rush, wood or upholstered seats are used, as preferred.

HARD paste china of artistic design and fine quality, imported by The Rosenthal China Corp., finds a ready market in the more exclusive shops here where it is recognized, as it has been abroad for over fifty years, for its standard of excellence.

In the choice of patterns, those that lend themselves to the dinner service have preference, rather than the simpler designs applicable to less formal use. These are to be had in short lines and open stock and in a variety of beautiful service plates, in which flowers relieved



Child's maple and pine furniture. Original lamp and wood cut by Frank W. Peers. Courtesy Children's Period Furniture, Inc., 221 E. 38 St., N. Y. C.

skilled European craftsmen at Children's Period Furniture, Inc., for wholesale or retail orders.

In this the French periods, as followed in the provinces, and the early American are copied, also Empire and rustic Spanish furniture. With this a complete decoration service is offered, as well, in which the ideas of their clients may be incorporated or the entire child's room consistently furnished with rugs, hangings and all the appointments for them. Lamps, and pictures,



New china place plates. (Left) Red and gold on cream; garland border; black and gold mosaic. China group, "Music." Underglaze. Courtesy Rosenthal China Corp., 149 Fifth Ave., N. Y. C.

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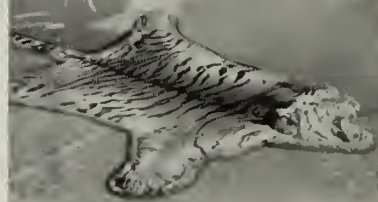
with a Royal Indian

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ROOKWOOD POTTERY
CINCINNATI

DECORATIONS OF DISTINCTION

by gold tracery and borders, predominate.

As an impetus to the American sculptors of small ornamental subjects, the Rosenthal Corp. recently held a competition at the Art Alliance with prizes given to the three examples that would best lend themselves to reproduction in china, selected by a jury of awards. These, having been selected with others chosen by the jury, are to be subsequently exhibited in other large cities throughout the country where votes for the two special awards will be counted. They will then be added to the comprehensive collection of ornamental groups and figures in underglaze china, which are made by the Rosenthal factories in Germany and sold to the retail stores in the United States.

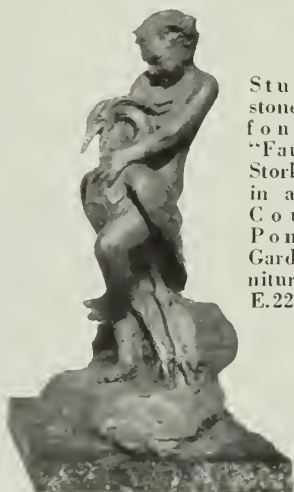
FURNITURE for country use and the pent house is featured at the Baphé shop, at this season. In many new, timely suggestions to those who have this shopping in mind. Of undeniable appeal in the luxurious comfort it offers is the chaise longue, illustrated, and there are deep seated rattan chairs of equal appeal. These are noticeably without contrasting touches of color, except in their waterproof cushions, that favor green and tangerine, in plain fabrics.

In glass top painted iron tables, sizes sufficiently large to accommodate eight to ten people are now to be had with their under spreaders arranged to hold potted plants. A low folding cane beach chair with handles and a low folding fabricoid table to use with it, on a rattan tripod base and con-



New natural rattan chaise longue on wheels with green sectional waterproof covered cushions. Courtesy Baphé, Inc., 15 E. 48 St., N. Y. C.

Garden pottery likewise includes many new types such as that in antique blue and Pompeian red,



Study for stone garden fountain, "Faun with Stork." Made in any size. Courtesy Pompeian Garden Furniture Co., 30 E. 22 St., N. Y.

and the natural clay in copies of old Sicilian jars and bowls. There are also old copper jugs and bowls, equally attractive as flower holders, as well as new designs in wrought iron stands for potted plants, preferably ivy.

POMPEIAN stone garden furniture, as featured by the studios of the Pompeian Garden Furniture Co., offers many advantages in its artistic finish; in being both water and frost proof and in possessing all the grace, dignity and enduring qualities of costlier garden furniture.

These studios also design and contract for out-of-door and indoor decoration in marble, Caen and native stones. On display at the studios are fountains, sundials, gazing globes, window boxes, benches, well heads, bird baths, figure subjects and an infinite variety of other garden pieces.

ACCESSORIES for the boudoir and the bedroom in decorative hampers and vanity boxes; comforts, quilts and blankets, with most adorable couch throws and infant coverings, comprise the essentially feminine and irresistible stock as Carlin Comforts, in pastel colorings, in all the name implies. With the approach of summer heat,



Hamper and waste basket covered in hand painted book linen and vanity box with lid mirror. Courtesy Carlin Comforts, Inc., 528 Mad. Ave., N. Y. C.

taining two zipper pockets, are among this season's novelties, also the beach roll or folding mattress. In flower holders there are those of pierced white metal, imitating the early American pierced tin work, with cocktail trays to match.



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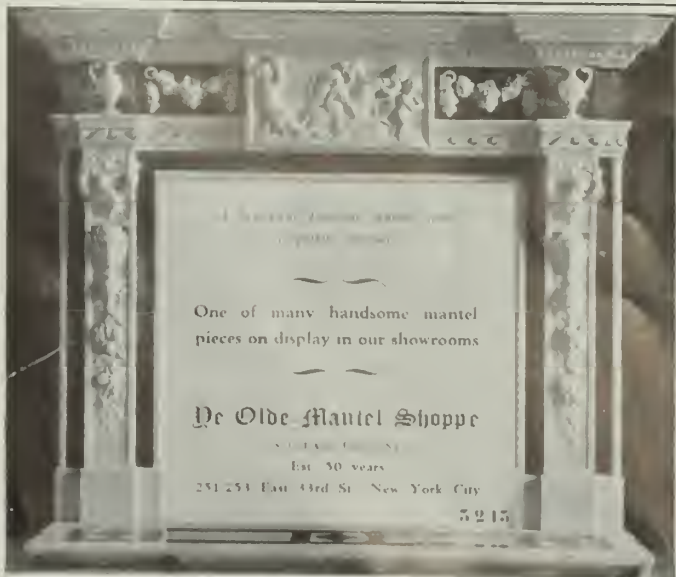
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Persian green blue pottery oil jar lamp, with sheepskin shade to match, showing Persian border. Courtesy Marion H. Millizen, Inc., 565 Fifth Ave., N.Y.C.

the lighter weight bed covering is consistently stressed, as in the inexpensive comforts with machine stitched quilting, and in the imported all wool pastel color blankets. There is also the practical, domestic double wool blanket, separately bound so it may be used singly on twin beds or in double thickness. Informal bedspreads made of mercerized fabrics in solid colors with contrasting bandings are also featured, and a tailored silk blanket cover with a simple hem-stitched edge and pillow case to correspond.

For traveling there are the convenient little pillows in zipper covers with two extra pillow slips and a light weight quilt that may also be enclosed. The Cashmere steamer rugs in attractive plaids and plain colors are equally light, practical and warm.

LAMPS made of old and modern pottery jars, with stretched sheepskin shades to match, in any color desired, are a new feature in Marion H. Millizen's work, in which she is actively engaged.

In the shades, the sizes vary from the small night stand size to those for floor and table use, and represent a distinct departure in sheepskin in being colored and appropriately decorated. Mrs. Millizen is also making a variety of paper parchment shades with hand painted motifs, for the cheaper lamp, so desirable for bedroom or country house use. Another remarkable value is seen in a metal

floor lamp of simple design with its standard inserted through a metal, brass edged tray, forming a convenient shelf that takes the place of a table.

As a phase of her interior decorating, Mrs. Millizen has recently completed a model home at Ardsley-on-the-Hudson, for the Homeland Co., in the Colonial manner, although the general trend of her decorative work follows the lines of the 18th Century English and contemporary American period with appropriate accessories.

CHINESE art, as expressed in early paintings on silk, paper and glass; embroidered temple hangings and panels and pieces of the finest lacquer, such as the palace cabinet, illustrated, provide an exceptional stock at the Coleman-Meerkerk Galleries.

To the connoisseur, early Chinese pottery with some later porcelains, stone and wood carvings offer further interest, for only examples of the greatest rarity are to be found here. In furniture, the simpler types are shown, as in those of native wood suggesting Italian walnut in grain. In contrast, the lacquer is of the most ornate character, chiefly applied to

cabinets or chests-on-chests, that may be divided into several sections and used in this manner or as one large cabinet. The one shown above in black and gold is a royal palace piece as the Phoenix motif indicates.



Black and gold lacquer cabinet, palace piece, 8 ft. high, 7' 4" wide. Phoenix decoration. May be divided into four parts. Courtesy Coleman-Meerkerk Inc., 38 E. 57 St., N. Y. C.



Hand painted jute panel in permanent dyes, 4' x 5 1/2'. One of series of four. Lined and ready for hanging. Courtesy Ernel, Ltd., 28 E. 56 St., N. Y. C.

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Victorian papier mâché chair and tip table inlaid with mother-of-pearl. Artificial flowers also of the period. Courtesy Bruce Butfield, 21 W. 8 St., N.Y.C.

MODERNISTIC furnishings supplementing their work in the decorative field, heretofore identified with the 18th Century French and English periods, are now representative of the activities of Ernel, Ltd.

As in the instance of a recent commission, a bedroom for a young girl was carried out in old blue and brilliant terra cotta. With this was used maple furniture striped in black. In another, a dining room, terra cotta and blue again prevailed with black furniture, a gray black marble table with an antiqued gilt base and terraza flooring, ribbed in brass, in the outlines of a rug. As a single feature of modern furniture, Ernel is offering a portable bar, 4 feet long, with a stainless top, fitted with shelves and covered in imitation shark skin, toned dark green, rust or red on the outside panels.

VICTORIAN furnishings breathing the charm of bygone days in their fresh coverings of glowing satin with brilliant flowered carpets, are consistently carried out by Bruce Butfield, in detail.

From a stock that harks back to the background of many of New York's oldest and most aristocratic homes, he has acquired the complete equipment for a house, from a melodian that plays 72 tunes, in music box form, to overstuffed chairs and sofas that no one can gainsay are comfortable, what-

nots, sideboards, tables and intricate sewing stands.

Among the smaller pieces are to be mentioned the remarkable shell boxes; flowers under glass and ornamental odds and ends. Old time pharmacy jars also have been converted to decorative uses, quite lovely, and alabaster vases. Modern furnishings are executed, as well, to order, equally effectively.

MARBLE and stone garden furniture comprise a large importation recently consigned to George W. Funk, that includes several small fountains with bronze figures by a noted Italian sculptor; stone benches, tables, well curbs, bird baths, alabaster lead figures and animals, plant stands and colorful flower pots and jars from southern Spain, together with an interesting collection of 16th Century and modern tiles.

With these has come a group of peasant furniture, in pine and maple, crudely beautiful in its simple carvings and braided straw seats. This is particularly desirable for the American country house, as are the Italian dropleaf tables and coffee stands, which Mr. Funk includes in his regular stock of antique furniture.



Carrara marble fountain, height 3' 11" with bronze figure "Boy with Dolphin," piped. Courtesy George W. Funk, 826 Lex. Ave., N. Y. C.

applied to large wall panels or screens, but in flower and geo-



Walnut fire screen, height 3', with hand dyed design tapestry cloth panels. Courtesy Barré, 21 W. 58 St., N. Y. C.



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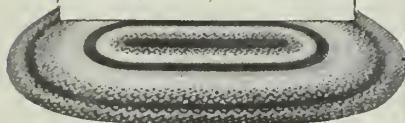
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metrical patterns on bedspreads, lamp shades, cushions, draperies and even rugs, so that an entire room may be in harmony.

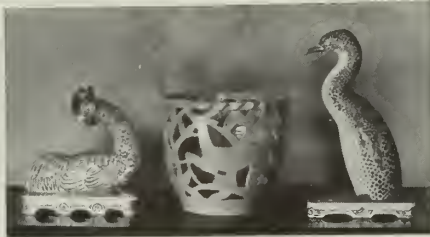
In this work, a subtlety of coloring is accentuated by the surface of the fabric on which it is used, that is distinctive and most pleasing. Barré also shows some representative pieces of Victorian furniture, and in their branch at Shrewsbury, N. J., a notable collection of early American examples.

POTTERY in signed pieces by American potters of note is displayed at The Potters' Shop, in pieces for ornamental and practical use for both the garden and the



Hand-loomed woolen couch throw, yellows and blue, with hand-loomed linen towels and tray set with stripes. Courtesy The Weaver's Shop, Darien, Conn.

house. In these, in animal subjects, Persian blue is a favorite expression. Glazed and underglazed terra cotta is also shown in garden bowls and vases as well as tiles for fountains and table tops. In a recently received backgammon table,



Pottery hen and goose garden ornaments by William Sewell and flower pot holder in green glaze, by Carl Freigang. Courtesy The Potters' Shop Inc., 755 Mad. Ave., N.Y.C.

tiles have been especially designed for the field on which to play. A set of this type may become a more or less permanent fixture.

Wall fountains are another expression of the potter's art that are shown in different types.

HAND loomed wool and linen, as made at The Weaver's Cottage, represent an excellent approach to the problem of joining the crafts with the commercial. Here, the possibilities of modern weaving are shown, not only in sheer linens for the table and in soft wool rugs and fabrics, made on Mrs. Tipple's own looms, but in all-over design silks, that are applied to different uses, such as hand bags.

Within this typical thatched roof Tudor cottage, situated on the Boston Post Road, in which the looms have been installed, one loom may produce a damask linen in half white, while on another may be a gay wool fabric for sports wear or a brilliant couch throw, like that illustrated. Larger pieces for decoration are also undertaken. Here, too, from a large collection of cuttings of fabrics Mrs. Tipple has already produced, may be selected something that particularly appeals to the individual taste of the client or ideas awakened for weavings of a special design.

Thus in a wayside setting, so suitable as a background for hand weaving, and in an atmosphere that is worthy of the beautiful things produced, Mrs. Tipple is perpetuating the art of hand-loom weaving in America in unusual fabrics that have numberless applications to present day demands.



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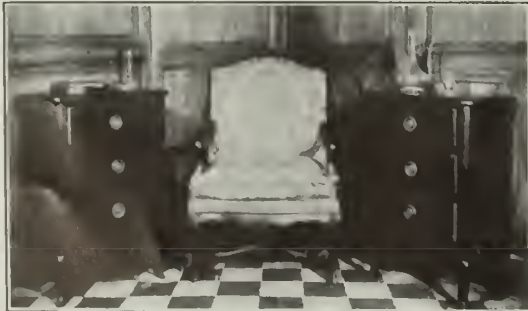
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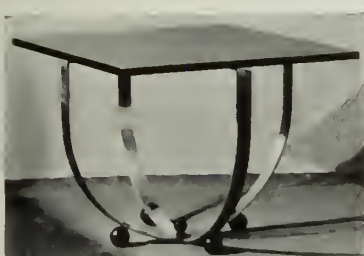
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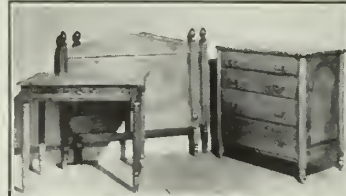
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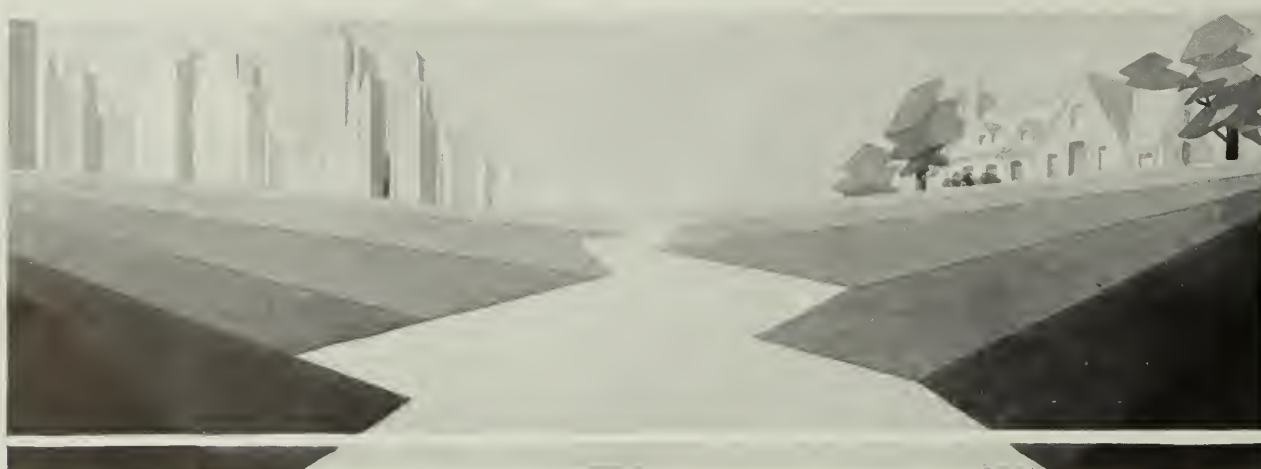
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bly greater and better facilities for the display of antiques, fine period reproductions and decorative accessories for which our firm is so well



and so justly known. The few pieces illustrated here serve merely as an indication of the fine furniture, both formal and informal, of which we have a very important collection.

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Softly lovely colors are employed in the living room of this Southampton home, with crimson and green and gold predominating. The green marble of the mantel-piece is "mirrored" in the green Mohawk Chenille carpeting. Elsie Sloan Farley, of New York, was the decorator.

Chenille as the Decorative Base

This gracious home in Southampton, Long Island, demonstrates again the abiding charm of "the weave of luxury"

SUCCESSFUL interior decoration requires, above all, unity. There must be some element to which all else, in varying degree, is tributary. Increasingly, this element is coming to be the floor covering—the carpeting. And the choice is falling more and more to Mohawk Chenille, so aptly called "the weave of luxury."

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Chenille, as many people know, is the only floor-covering fabric that is virtually without technical restriction in its design, color and weaving. It can be woven to order to follow any room outlines, however intricate—around hearths, stairway approaches, into bays—all without cutting or patching and with uninterrupted bordering. It is, in short, the

only woven floor covering that is actually "custom-built."

Beyond this, Mohawk weaves its Chenilles seamless—to the extreme width of 30 feet—so that no unsightly seams mar the expanse of carpet beauty. Any color, any graduation of tone, however delicate, can be matched in Chenille, and any design motif introduced—to set, or to carry out, the room's decorative scheme. Upholstery designs, for instance, can be repeated in the carpeting; or crests or symbols woven in. Thus it is peculiarly capable of expressing the owner's personality and private tastes.

The Mohawk Carpet Mills—America's largest producers of Chenille—maintains a staff of Chenille experts who are constantly at the service of decorators and owners to advise on color, pattern, pile depth and cost. Inquiry is invited concerning its fine Chenilles, both ready woven and woven to order. Address the Mohawk Carpet Mills, General Sales Offices, 295 Fifth Avenue, New York.



The dining room in the same Southampton home, decorated by Elsie Sloan Farley. The painting over the mantel is an original Reynolds. The Mohawk Chenille carpeting is an unfigured pale green—loomed to frame the hearth.

The Home of Mr. and Mrs. William R. Mercer



Picturesque detail of the front façade of the
Mercer home in Dolyestown, Pennsylvania

Above: The approach to the terrace
by way of the conservatory walk. The
decorative jars are of rose colored clay;
moulded brick is used in the balustrade

Arts & Decoration

Tudor Home in the Pennsylvania Countryside

This House of Architecturally Strict Adherence to Type Is Ancient in Atmosphere but New in Construction. Willing, Sims and Talbutt, Architects

By MARY FANTON ROBERTS

THE first conscious development of beautiful homes with an individual flavor seemed to creep out in old England along with the first activities, royal and matrimonial, of the excitable Tudor family. A knight married a king's sister, and forthwith, of course after the necessary number of years, through much intrigue, the son was crowned king, Henry VII. Then came the strange recognition of success, and friends and relatives and enemies flocked around the throne, each one wishing to outdo the other in ease and elegance of living—at least the ladies wished to live in comfort and luxury; while the men, then, and for years to follow, preferred to ride forth on gorgeously caparisoned steeds, for the glory of the king, and a little personal aggrandisement. Thus the Tudor home came into its own, to furnish a magnificent background for the Tudor lords and great dames. And what wondrous fine places they became, to prove their owners' importance in the court life: rooms with great fireplaces, carved to the ceiling, walls richly paneled for beauty and warmth, huge banquet halls lined with great tapestries, depicting stirring deeds of, always masculine, valour, woven by lovely, richly draped ladies, who lived but to praise—as is often still, it seems, the custom. We are told that virtue is its own reward, but flattery certainly has market value as definite today as in those daring times when a young wife leaned from one and the same window to wave a farewell to a knightly husband, trotting forth to war, or a welcome to a youth who found love the greater need. Indeed, the romance of mediaeval England derived no small stimulus from the ease with which the Tudor window opened to the best of love or duty.

Today, however, in America, the Tudor casement serves only as an architectural enhancement and the American home in the manner of a Tudor castle is planned with



The roof line of the Mercer house is one of especial beauty with its groups of chimneys, deep red tiled roofs and most typical picturesque dormer windows with tiled coverings

great distinction and charm, and an appreciation of art rather than of the poetical whimsies that stirred England's civilization in the 17th Century.

One of the most delightful and luxurious of the American homes of this period has been built by Willing, Sims and Talbutt for Mr. and Mrs. William R. Mercer at Doylestown, Pennsylvania, and designed and executed in a fashion at once magnificent and yet intimate and luxurious in every detail of modern exotic comfort. All the essentials of the Tudor architecture are here brought together in complete harmony: the great square buttress tower, the steep pitched

gables of brick, the grouped chimneys and the peaked roofs of dark red tile, textured with real moss, the parapeted walls and the court, around which the succession of beautiful details swings with stately and graceful rhythm.

Fortunately for the impression of age about this dwelling, the trees that remain from the thicker woods have delightfully slender trunks. They are particularly advantageous in relation to the house, for, while they supply the necessary planting in close proximity, they in no way hide the architecture or close the building from nearby and distant views of the landscape. From the very structural doorway, one looks through the cluster of trees over a low wall to a green carpeted meadow where sheep are grazing, and, beyond, a vista of woods and hills.

The approach to the terrace by way of the conservatory walk is burned clay; bricks are made of a similar material and process, and so are the tiles. Here, then, is a design worked almost entirely in a single material and yet there is no dryness or

monotony. Great vases of rose colored clay, common brick worked into a charming and sturdy balustrade, moulded bricks for window mullions, and the rippling lines of roof tile, have been fashioned into a beautiful construction. Such artistry naturally begins with the first conception of the design and is carried into the last bit of pointing that the mason spreads in the joints.

The finest glimpse of the house is from the lawn, where the entire façade is a graceful sweep of walls and magnificently built-up mullioned windows and roof tiles. At the extreme left is a winter garden and then the bay of the living room and main bedrooms, with the dining room in the projecting wing.

The fountain on the terrace in front of the great hall is the work of Mr. Mercer's own hands, and is beautifully designed and executed and perfect in its position. Surround-



ing the fountain, the architectural beauty is most happily associated. The air of antiquity has been accomplished for this structure without leaving the faintest trace of effort. The roof of red tiles seems to have gathered through many years lichens and moss that give a foliage-like texture. The clinker bricks, happily misshapen, warm red with patches of black, are fabricated into a rich texture, and on it or in it are etched diagonal patterns of headers that appear and disappear with intriguing subtlety. A wide area of panels filled with lacy leaded glass is a splendid background for the fountain, and covering the terrace are broad flags of blue and purple, with pointings of green moss. There seems no one detail lost in the desire for permanent beauty achieved here by architect and landscape gardener.

The woodwork of the inside of the house is oak. The floor of the great hall is covered with flagging and all the other floors with random width oak. The study and stair hall are beamed and planked, and the fireplaces are limestone. All the furniture is in the Tudor period, in perfect harmony with the interior decoration, and the rugs are oriental. Many of the walls are beautifully paneled, the wood finished in a soft lustre. In the living room the side walls are almost entirely taken up with beautifully bound books which add a brilliantly soft color note.

The inside as well as the outside of the house gives one an impression of beautiful age, as though

The courtyard before the entrance door. The elements of the façade are skillfully handled here in the gabled roof, the parapeted wall, and square tower

The house faces a terrace which slopes gently to a wide, placid pool where swans and ducks and geese have an undisturbed existence—a quaint rural note



it had grown in peace and comfort through centuries. Although architecturally a child of the swaggering, romantic, swashbuckling days of England's 17th Century, this Tudor house, through meeting the needs of modern civilization, through the cultured purpose of the owners, through the wisdom and knowledge of the architects, well meets that certain fine standard of living which has developed the last decade in American life.

A glance at the ground and garden plan of this house gives one a sense of the charm that had been devised for each room and the association of rooms. There is a terrace in front of the living room, and at the side, a terrace and a loggia. The fountain on the terrace, designed by Mr. Mercer, is a notable piece of garden ornament. It is placed so close to the house that, with the windows open, the sound of murmuring water is distinctly heard. At the back the living room opens on the entrance hall, the general hall and study. The dining room connects with the entrance hall by a small hallway leading also to the pantry and kitchen. The service quarters are quite complete—a dining room, kitchen, cold storage room and pantry.

The site is very wide and shallow, so that every room carries many windows and looks out into green spaces and up to blue skies.

The general effect of the house is so low and rambling that the extent of its space is hardly recognized at first glimpse, but as one returns to study the fine proportions and beauty of materials its spacious charm and beauty are revealed

The entire façade seen looking up from the lawn toward the house, showing the graceful slope of walls, the harmony of window placing and fine roof line

The terrace just outside of the great hall. The fountain was designed and executed by Mr. Mercer and is especially interesting in outline and placing



See floor & garden plan on page 78



OF THE many accidental discoveries that have materially benefited mankind, perhaps not one has been of greater value to the entire world, or has combined beauty with utility to a greater degree than the discovery of glass by those early Phoenician sailors, who landing on a sandy beach, built a fire and placed their cooking utensils on blocks of carbonate of soda or natron from their cargo, which mixing with sand as it melted, formed silicate of soda, the crudest form of glass; at first cloudy, brittle and unlovely, the possibilities of this unknown substance soon became recognized and from that far distant time to the present day, innumerable uses for this versatile material have been constantly developed, for nothing has surpassed it in utility, beauty of form or radiant coloring.

Glass making was an important industry in Italy as early as the fifth century, but the Venetians carried the art to perfection in the sixteenth, when Murano glass with its fragility and delicacy of coloring and the famous crystallo, pellucid as clear water, far surpassed any glass of previous periods. It seems incredible that from tiny lumps of molten glass, such marvels of beauty could



Superlatively decorative is this crystal tree in its black glass tub on a mirror plateau, with graceful silver cranes. Courtesy Ovington's

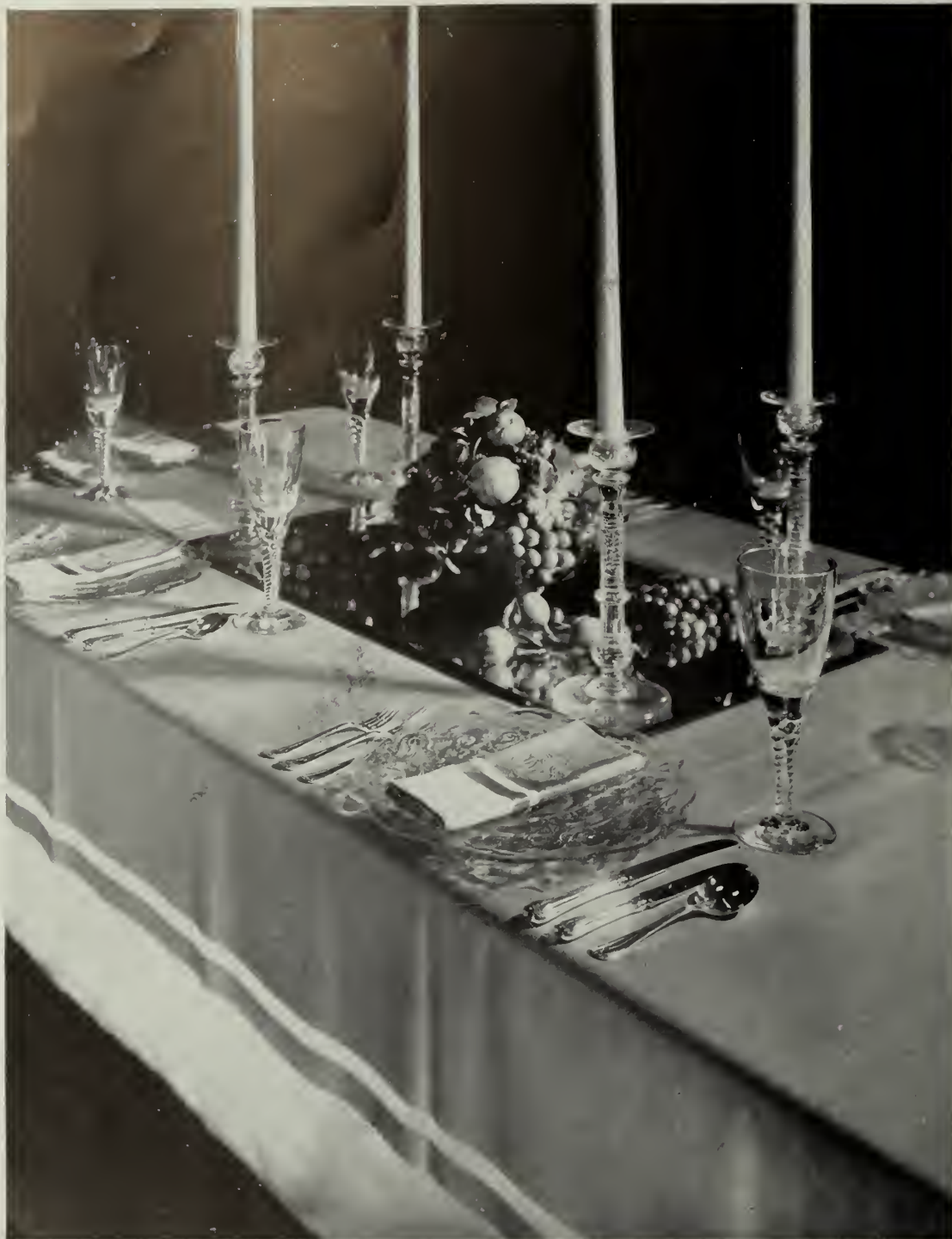


PHOTO BY DANA B. MERRILL

TABLE ARRANGED BY ELIZABETH LOUNSBERY

Decorative Value of Modern Table Glass

By JULIET and FLORENCE CLARKE



Table decoration of fruits in shades of frosted green, service plates and stemware, courtesy Rose Cumming; silver, courtesy Reed & Barton; silk damask cloth in pale green with a wide ivory border. Courtesy Mosse, Inc.

One of a pair of three-branched candelabra in cut and polished crystal, tall covered vases and compotes reproducing in rich and very fine detail an old Waterford design in Steuben glass. Courtesy B. Altman & Co.



PHOTO BY DANA B. MERRILL

Graceful Shapes, Delightful Colors, Reproductions of Antiques
as Well as New Designs Are Characteristic of the Clear Crystal
and Colored Table Glass



Ornamental covered bowl of engraved Orrfors Swedish crystal, designed by Simon Gate. Courtesy A. A. Van Dugteren & Sons

"Renaissance oblique" is the pattern of this damask, courtesy Grand Maison de Blanc. Glassware in topaz and amber with clear crystal, courtesy Fostoria Glass Co. Early American silver, courtesy Rogers, Lunt & Bowlen Co.



Flower bowl, candlesticks, compote, pepper and salt, stemware, finger bowl and plate, in English brilliantly beautiful crystal reproducing a fine old Waterford design of scallops and stars. Courtesy William H. Plummer & Co. Ltd.

replicas of the finest antique glass, but entire table services of crystal from service and soup plates to demi-tasses, finely cut, engraved and polished.

The marvelous colors appearing in modern table glass are really not new, for in most ancient times glass was made to simulate all the precious stones about which many legends clustered. Both Greeks and Romans believed that an amethyst preserved its wearer from intoxication and to this superstition may possibly be ascribed the many fragments of violet drinking cups found in the ruins of ancient Rome. The modern vogue for color is shown in the combination of clear crystal with bands or borders of cobalt blue, rose, amber, amethyst, emerald, ruby, or brilliant jet, cased, delicately cut, or reeded in thread-like lines, or in entire table services of these and many other lovely colors. Many of the old Waterford cut glass designs are reproduced in the modern cut crystal, notably one elaborate pattern known as Queen Anne. Stemware in engraved crystal includes besides goblets and glasses for mineral water, matching glasses for cocktails, highballs, brandy and soda, champagne, sherry, other wines and cordials in more than two hundred different patterns.

Much of the Belgian hand carved clear crystal combined with royal blue, amber, emerald or ruby comes from the famous Val St. Lambert, one of the oldest glass factories in the world and many of the fine examples shown are reproductions of antique urns, centerpieces, covered cups, vases, candlesticks,

(Continued on page 78)

Below—Crystal palm trees and silvered birds, courtesy Rose Cumming; stemware of modern Italian glass, courtesy Cappellin Glassware; ivory and gold service plates, Gilman & Collamore; linen damask cloth in ivory with borders of pale green, courtesy Mosse, Inc.



PHOTO BY DANA B. MERRILL



Above—Crystal table service cased in emerald green, courtesy Steuben Division, Corning Glass Co.; silver, courtesy Reed & Barton; pale green damask cloth with silk effect, bring harmony. Courtesy Mosse, Inc.

These hand blown glasses from Venice are of crystal with gold sprinkling. They are decorated with curious little swags. Finger bowls and plates match glasses. Courtesy Graham & Zenger





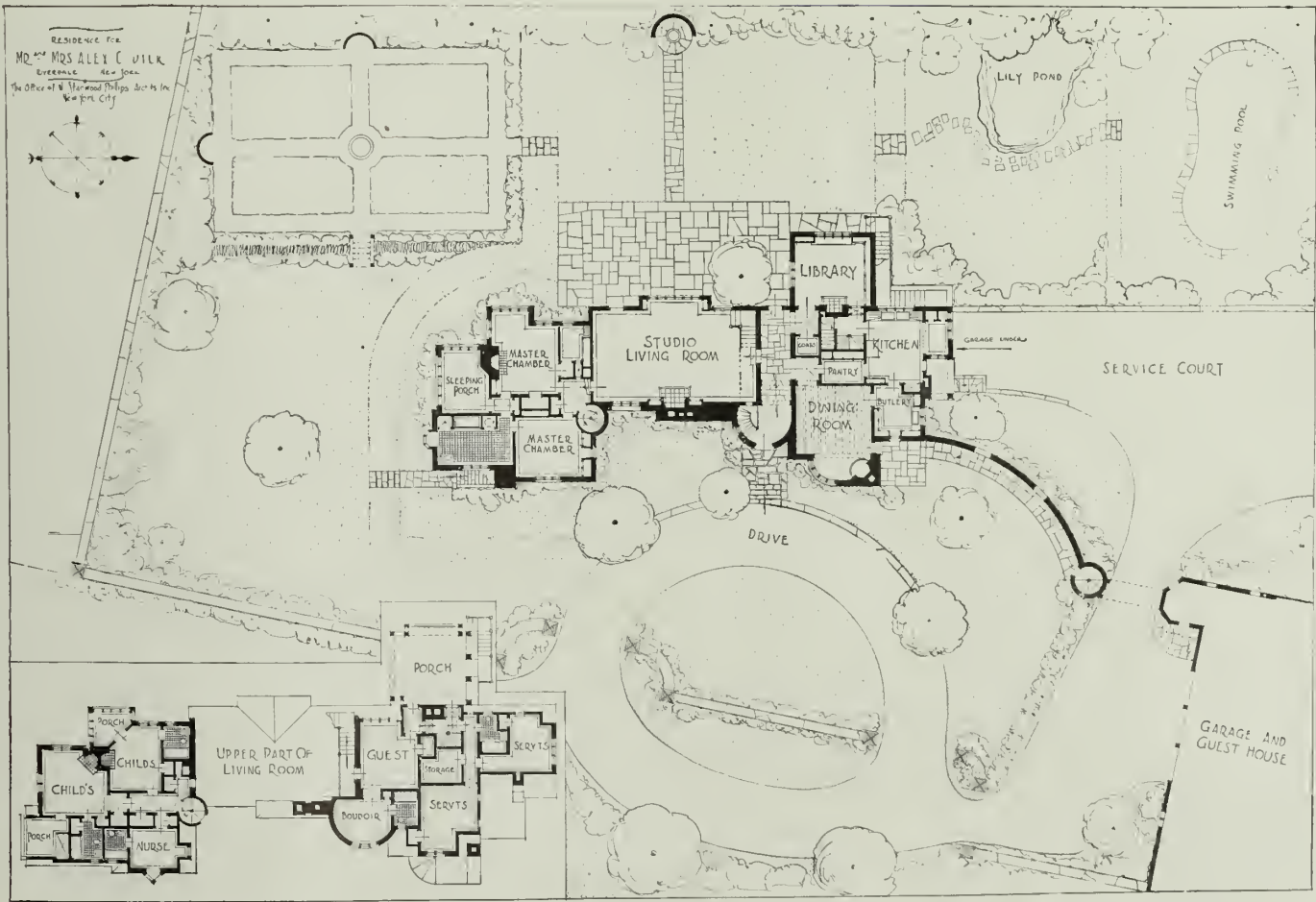
Enchanting French Provincial House at Riverdale

Picturesque Home of Mr. and Mrs. Alexander C. Dick
Is of Stone and White-washed Brick, with a Slate Roof
W. Stanwood Phillips, Architect and Landscape Architect



Oak is used very largely for the exterior trim of the house and for the interior floors with white pine for some of the woodwork. The fireplaces are cast stone and slate, and the ceilings, wood and plaster. The decoration throughout the house is French Provincial, pleasantly continuing the spirit of the exterior architectural design

The plan of this home is rather unusual. The living quarters of the family are on one side entirely separate from the rest of the house. The library and dining room are on the other side with guest quarters above, approached by a separate stairway. The bedrooms are also used as sitting rooms and each has its own sleeping porch





At this end of the Salon of the French suite, the commode is a copy of a famous one at the Carnavalet Museum, in rosewood, of the Transition period. The mirror is gold, Louis XV. The small arm chair is a greenish gold frame with moiré upholstery in pale luminous china rose

Here the old cream carved marble fireplace is Louis XVI and the *trumeau* is Transition. The walls are a subtle antique grey almost iridescent in feeling with mouldings that carry a suggestion of gold. The bergères are Directoire, upholstered with a very pale gold damask



A French Salon in the Waldorf Tower

One of a Large Number of French Suites Being Decorated for the New Waldorf Astoria—Possibly the Most Magnificent ever Planned for a Modern Hotel. Decorations by A. Rutledge-Smith

The Majority of the Work of Creating and Executing French Furniture and Decoration for the Waldorf Has Been Entrusted to the Firm of Jacques Bodart, Inc.



The beautiful sofa under the mirror is Louis XV with a carved frame of honey colored beech and the upholstery blue brocade which repeats the color of the curtains and picks up in the design the tones in the flowers and the *coque de Roche* velvet which covers the arm chairs. The carpet is beige with a reflection of *terre de rose*

The draperies of the windows here are moonlight blue damask in exquisite harmony with the soft tones of the room. The long table is Louis XVI in rosewood and amaranth with tooled leather top and bronze mounts. On it is a remarkable vase of robin's egg green with pale rose and ivory lilies. A comfortable *bergère* rests in the curved corner





Above—This priceless piece of Persian fabric was loaned to the exhibition by Horace Havemeyer, Esq. Its quaint design combines a floral motif with birds and small human figures

Below—One of the important pieces sent from America is an Isfahan woolen rug from the 16th Century, with rose-crimson field, border of deep blue. Parish-Watson & Co., Inc.



Right—Persian Hunting Velvet from the 16th Century, loaned from the collection of the Museum of Fine Arts, Boston, and insured for \$50,000. A piece of exquisite colors and texture



Rare Old Rugs and Textiles in the International Exhibition of Persian Art in London

The Value of America's Loan to this Exhibition from Museums and Art Dealers Has Totaled \$6,000,000. Thirty-ninth of a Series on "Antiques as Decoration"

By DR. PHYLLIS ACKERMAN

As early as the 14th Century the Persians covered their walls with stuffs. True, they had murals and they had, too, exquisitely-wrought, painted and gilded plaster, modelled into forms of flowers and arabesques. But textiles apparently long played a part in the richest of their decorations.

Nor is this surprising, for the Persian textiles are of a beauty and range unequalled by those of any other country. Of the earliest of these, we have only tempting bits, worn mementos of a past that has almost been lost to us. But of the great period of the late 16th and 17th Century we still have scores, and the quality of the weave, and the ingenuity of the invention was maintained well through the 18th Century, so that decorative fabrics of charm and worth are available to the buyer to-day in great quantities and at reasonable terms.

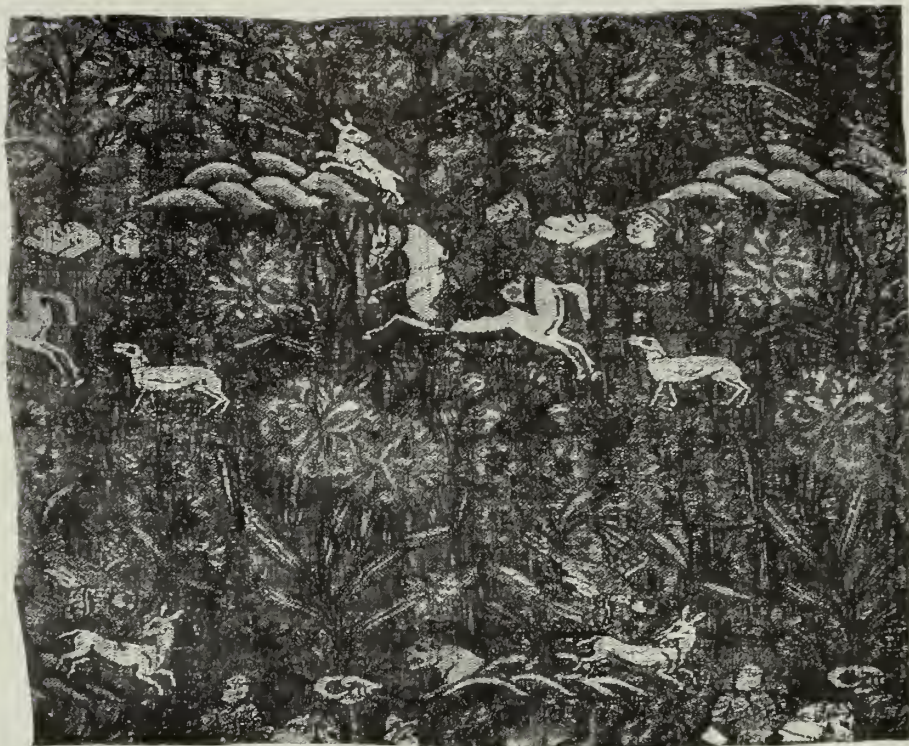
The most sumptuous are, of course, the brocades, above all, the gold ground brocades where, against a surface stiff with metal thread, are rendered roses and iris, nightingales, parakeets and gazelles. But these again come usually only in bits and scraps, for in the 18th Century Persia was immersed in poverty and distraught by political confusion, and any piece of silk that promised even a teaspoonful of gold or silver was put through the fire to redeem the tiny drop of precious metal. It was never suspected that the textile itself was worth not ten but a hundred times the pathetic sum thus recovered.

Less lavish but no less perfect are the plain brocades, some with a satin ground, some with a crisp, light taffeta texture, in which the pattern is partly made with the shuttle and partly

made with the deep pressure of hot irons, so that in a lattice that is only shadowed on in creases, delicate lilies-of-the-valley may bloom, or jasmine sprinkle their sharp-pointed stars.

Some of these brocades are also made into panels, perfect for the decoration of modern walls. Intended originally for the portable prayer-carpet of the very rich, they have at the top the arch or mihrab which in their original use was meant to indicate the direction of Mecca. Of this type, many are of an exquisite mellow green, with a pattern laid on in a more shimmering cream while the borders and spandrels are rendered in rose and palest green, with a sparse tracery of conventional blooms.

Brocades, however, are not the only textile resource that Persia has to offer for decorative use. In the 17th Century the Persian workmen took a hint from their Indian competitors, for Indian textiles always tended to flood the Persian market, and learned to make the printed cottons, or *kalemkars*. Indeed, this industry is still in full swing in Isfahan, but the modern products are shoddy in texture, perfunctory in design and inexact in registration. Those of a hundred years ago,



Left—This velvet Persian 16th Century brocade, representing Iskander killing a dragon, is one of a set of thirty pieces used for decoration of a tent. Metropolitan Museum of Art

Above—This rare and almost priceless piece of brocaded silk tissue has green, orange and red in the background with many figures in lighter tone. Collection of Miss Lizzie Bliss

Below—A Persian silk rug from the 17th Century, of the "Polonaise" type, interwoven with metal threads. Jushaghan Gahli. Loaned to the exhibition by Parish-Watson & Co., Inc.

however, have genuine beauty, particularly a very rich type which may even date back to the 17th Century, where, on a firm white ground, are printed flowers in red and green, enriched with a liberal application of gold. An exceptional example of this type is in the collection of Miss L. P. Bliss.

Nor were the Persians content merely to borrow techniques for their less expensive fabrics, but, with characteristic ingenuity, they invented a method of textile decoration which has never been attempted in any other country. They used wax, coloured in varied tones, and, in the best specimens, enriched with powdered gold and silver, and applied this in floral patterns on a ground of coarse linen, usually dyed a very dark blue, though occasionally, as on one specimen in the Musée des Arts Décoratifs in Paris, an intense gold. Here again, the prayer arch usually determined the design, with a great springing rose-bush in the centre, growing perhaps out of the handled vase which is an ever-recurrent motif in Isfahan design. Though simple in material, these hangings have as solid and luxurious an air as a tapestry, and make, if one is lucky enough to find a specimen in good condition, an exceedingly beautiful hanging, above all for a panelled room.

From the earliest times the Persians were embroiderers; even before the Christian era we hear of Persian needlework, and Marco Polo marvelled at the beauty of the stitching he saw on

(Continued on page 80)





The Impress has a vigorous, upright growth, free and continuous bloomer. The flowers are large and double, and the foliage dark green



The Mary Wallace is a pink hardy climber, flower large and semi-double. A vigorous grower, and blooms profusely throughout June

Up-to-Date Garden Roses

Roses of Every Color and Form For Every Climate and Soil. Thirteenth in a Series of Practical Garden Articles

By J. HORACE McFARLAND

*President American Rose Society
Editor American Rose Annual*

It is an interesting question as to what constitutes an up-to-date rose. From the standpoint of the latest mode, it ought to be the 1931 offering of the foreign hybridizers, who, twanging the same string for the past thirty years, give us each season more than a hundred "new" roses from the same general parentages, and differing from one another and from previous offerings by an almost infinitesimal percentage. It is true that gradually, very gradually, improvement results. It is also true that this is an expensive way to improve, beset with disappointments, and really without much consideration, if any, for the gardens of America.

To be completely honest about it, and from my standpoint of rather wide American survey, together with a considerable world outlook on roses, I must admit that the foreign growers do not produce primarily for the American market. That has been closed to them since 1919, and their newest and best can get in now only through the narrow and suspicious channels of the Quarantine Administration, which sets itself up as the best judge of what we ought to have. The splendid spirit of rose adventure which has been the basis of real rose advance is not advantaged by these restrictive tactics.

The up-to-date roses, then, might also be said to include those that have kept themselves by their sheer individual merit in the

The Dainty Bess is a single, broad-petaled hybrid tea rose with flat clustered stamens held by a red filament—a well-known medal winner

Mme. Jules Bouché is a white, very fragrant rose with the center shaded to primrose. It is a vigorous grower and bloomer in all seasons

Mrs. Henry Bowles has a large, high-centered flower, very fragrant, a warm shade of pink and is not damaged by rain. A medal winner

Mrs. Erskine Pembroke Thom is a perfectly formed and very fragrant rose, a deep canary yellow. Blooms all through the summer and fall



The Coralie rose is coral red changing to deep pink with glossy foliage. A vigorous hardy climber, blooms profusely all during June

eyes of the rose world. Glancing over the more than twenty-five hundred impartial descriptions of the world's roses as included in "Modern Roses," published in 1930, some of the old, old roses stick out as up-to-date because they still dominate the situation.

Without reaching too far back, but taking into account the good roses from my investigation that are not as plentiful as they ought to be in American gardens, I may here set down some names and suggestions, without guarantee of any sort. Firmly do I believe in the desirability of rose adventure, because I have so long experienced the joy of seeing come into bloom in my garden the roses previously unknown to me, whether good, bad or indifferent.

Our attention is focussed, unfortunately though it may be, largely upon the Hybrid Tea roses, which constitute at least sixty per cent of those in American commerce. These are hardy in the Middle States, save in specially exposed locations, and if they do freeze down will send up blooming-wood the current year, if they have been protected for the few inches necessary to cover the "bud" at the surface of the ground. All these roses are likely to bloom during the first year after



Dr. W. Van Fleet is an open and very double rose, moderately fragrant, pink fading to white. Profuse bloomer and hardy climber

they are planted in the early spring, and that within eight or ten weeks of planting.

Theoretically we all love white roses. Actually we do not grow them as we ought to. The old, old Mme. Jules Bouché, while it isn't perfect in form, is the producer of many lovely flowers. Better in form are the newer Abol and Ellen Terry, and warming up just a little toward the center is Portadown Ivory.

Pink is the natural rose color, and there are, in consequence, more pink roses. Gradually working into the pure pink shades are the warm tones of salmon and apricot that have resulted since the famous French hybridizer, M. Pernet-Ducher, made the fortunate cross that brought the rich orange of the Austrian Copper group into the rose stream.

If I had to rest my case on just one new pink rose, it would be Dainty Bess. It is single, to be sure, but it is also entirely unique in form, color and grouping of the flowers on the husky stems. When first it bloomed at Breeze Hill I thought something had happened and that in some astonishing way flowers of one of the rare clematises were coming on a rose plant! I couldn't do without Dainty Bess.

Scorcher is a new semi-double rose fragrant and brilliantly scarlet and crimson. It is a vigorous grower, a climber blooming in June

The Ellen Terry is a very fragrant rose, sulphury cream shaded to egg-yolk yellow at centre. Foliage green, growth upright and free-flowering



The General rose is a large double flower, very fragrant, colored blood-red, flushed orange. Blooms in all seasons. Very good in late autumn



Rev. F. Page-Roberts is the Maréchal Niel type of rose, but the flowers are red—large, double, fragrant. Few thorns and a vigorous grower

Then I would find it necessary also to grow Betty Uprichard, a curiously beautiful two-tone rose that, belonging in the pink group, merges its reflexed petals into red on one side, its pink being very warm at that.

Of solid and substantial great pink roses with many petals and a general luscious quality of bud and bloom I must mention Mrs. Henry Bowles, Mrs. A. R. Barraclough and Impress. If these three do not accomplish what the name of the last one suggests, the experimenter is rose-blind!

I find continually that discriminating women visiting my garden head promptly toward the salmon and yellow roses. A great deal has been said and a great many fine pictures have been printed of Rev. F. Page-Roberts, which combines yellow and red in a very beautiful bud. Alas, the reverend gentleman has a sprawly habit, and sometimes just won't come out to preach to us! I must group him, therefore, with two other roses not nearly alike but in the same general range. These are Feu Joseph Looymans and Jules Gaujard.

The perfect yellow rose has not yet been invented, though candidates for the highest position are each year hopefully numerous. Perhaps the American-raised Mrs. Erskine Pembroke Thom and the Australian-grown Golden Dawn are the most dependable right now. Roselandia and Mrs. Dunlop Best take away from the pure yellow and toward pink or salmon in a fashion which is attractive.

The red rose group is exceedingly important, and the similarity of the new candidates for red supremacy is bothersome. If there was but one red Hybrid Tea rose in my garden it would be Etoile de Hollande. If two, the other one would have to be The General, because that has a low, broad habit with flowers that are plentiful and persistent. The red trio would include Souvenir d'Alexandre Bernaix, which has a great deal to commend it. If I was willing to put up with just an occasional breathtaking flower, I would need to have the old, old and very fragrant Château de Clos Vougeot, which runs into black.

But modified reds, just about indescribable in close detail of color, are essential. Margaret McGredy is a curious red, but it is persistent, prominent, and on a plant which itself is attractive. With it I should

(Continued on page 82)

The Charles P. Kilham, a faintly scented rose, brilliant Oriental red-orange suffused with scarlet. Very few thorns and a vigorous grower

Mme. Grégoire Staechelin, a large flowered, hardy climber, with delicate curled petals. Vigorous growth, abundant blooms in June



An Apartment of Antique Beauty

Tom Murray Baker, Decorator

The walls of the Davis living room are of ivory, the rug is Persian and the overwindow draperies of purple satin. The sofa is Chippendale and two wing chairs in blue are Queen Anne. The two gallery tables next to the sofa are also Chippendale design as well as the mahogany bookcase



PHOTOGRAPHS BY MATTIE EDWARDS HEWITT



The library, which chances not to show the book walls, has a gold hand-blocked linen. A rare Queen Anne sofa is upholstered in gold, red and blue, and the low-boy and the fine drum table are also both Queen Anne

This New York Home of Mr. and Mrs. George P. Davis Possesses a Precious Collection of Antique Furnishings and Fittings Most Graciously and Sensitive Arranged



The delightful dining room of the Davis apartment has the floor covered with a Persian rug; the draperies are dark copper colored antique damask with blue gauze curtains. There is a rare Sheraton table surrounded with a set of Chippendale chairs. The china cabinet with its weight of fine antiques is Sheraton



The bed room is simple but very charming, with its old maple furniture, its prints with maple frames and draperies and bedspreads of dark red figured glazed chintz with bands of green, and some exceedingly good examples of antique hooked rugs



Ladies in Ermine, Former Broadway chorus girls tell how they became film stars in the song "Innocent Chorus Girls of Yesterday," in the musical comedy, "America's Sweetheart," at the Broadhurst Theatre

Broadway To Date

The Passing Show Flattered, Flayed and Fumbled

By BENJAMIN DeCASSERES

"THE BARRETTS OF WIMPOLE STREET"

*He sits on his throne in purple sublimity
And grinds down our souls to a pale unanimity.*

I HAVE slightly altered a striking couplet from Elizabeth Barrett Browning's, "Aurora Leigh" to describe the figure of Edward Moulton-Barrett, the father of Elizabeth Barrett. He rules his nine children—one conceived in love and eight in fear—like an incestuous Old Testament patriarch. He is mid-Victorian puritanism, hypocrisy and parental brutality done with astounding vividness by Rudolf Besier

Brian Aherne as Robert Browning in "The Barretts of Wimpole Street," now playing at the Empire Theatre



The Forman sisters, Maxine, Louise and Hilda, making their first Broadway appearance in the Schwab and Mandel musical comedy

and certainly portrayed most vividly by Charles Waldron. The centre of this cowed family is the poetess, Elizabeth, who is gradually being slaughtered by the brutal rule of the father. Played by Katharine Cornell, it is a memorable vision of radiant despair and submissive fatality—until that day marked in her life among all days when Robert Browning, like an incarnation of Life Abounding and Will-to-Live out of his own poems bursts in upon her, sweeps her off her feet by sweeping her on her feet from her invalid couch, marries her secretly, and with her dog Flush and her maid flies away with her to Italy, leaving the father stunned but

erect—after he had made unmistakable advances to her in the greatest scene in the play and one of the greatest scenes in any modern play.

Elizabeth Barrett is the greatest rôle Miss Cornell has yet given us. The note is restraint, profound womanliness and the spiritualization of a mighty, beautiful love-story. Brian Aherne as Robert Browning was a joy. Gad! What unsophisticated youthfulness and *verve*! Will it ever come again into the world?

The play itself sometimes wobbles very near to the line that divides the romantic from the ridiculous. Thanks to the superb direction of Guthrie McClintic,
(Continued on page 84)

Morgan Farley as Armand Duval, the lover in "Camille," now playing at the Civic Repertory Theatre



Tables Originated in Twentieth Century Custom

Low Tables First Introduced to Hold the Coffee Tray in the Living Room Are Now Used for a Variety of Purposes in Modern Interiors

By EDWARD WENHAM

ONE old saw tells us that "It's the little things that count". This maxim might well be applied to interior decoration, because the ultimate attraction of any room largely depends upon the "little things". Speaking in a general way, every room must naturally be considered from three different angles: the style of the architectural wood-work and the placing of the windows, doors and fireplace; the relation of the larger pieces of furniture to the architecture; and the selection of those various smaller objects which we moderns demand as essential to our comfort. Nor is the least of these the small low tables which every interior calls for and needs.

Many of these quite delightful little pieces of furniture are exact copies of those made in by-gone centuries, but a greater number are clever adaptations by present-day craftsmen from larger tables. They show, too, that the changes which have taken place have tended toward more convenience in our furniture and also toward a desire for luxury in our mode of living. Our Colonial ancestors would have doubtless regarded these low tables and many other objects in use now as unnecessary extravagances; but they were a hardier breed than the present generation and held with the belief that self-indulgence was a poor parent of self-reliance, a fact evident from the Spartan furnishing of the early homes.

Such smaller pieces of furniture that have served as models for the low tables found in living rooms today are more or less restricted to the joint or, as they are wrongly called, "coffin" stools. The original tradition of these is different from what is generally accepted. Before chairs came into general use, a long bench was placed on either side of the table and a short bench or stool at each end. Regarding the same "joint" there is some doubt; it might have been applied to suggest that they consisted of several sections "joined" or as is sometimes suggested because they were placed at the end of the table which was

occupied by the carver of the joint of meat.

In any event they are among the few very early types to be made in their original size for modern rooms. Other later stools have suggested the frame work for low tables but

as a rule, most of the latter are miniature editions of larger pieces.

In selecting low tables for a particular room consideration has to be given to the remainder of the furniture, yet so varied are the types that it is possible to use several which while different are in keeping. It is a tribute indeed to the modern cabinet-maker that he should have successfully evolved so many styles and produced what are delicate miniature pieces with the same fine proportions and decorative motifs as the models from which he obtained his design.

For libraries furnished in oak, the simpler type with the turned legs, such as the joint stools, are generally more appropriate. These have also been slightly varied and it must be said improved, for they are now made with a slightly deeper frame and fitted with a drawer; which is welcomed by a man who is a pipe smoker because the drawer serves as a receptacle for his often numerous pipes. In some instances the drawer is fitted with compartments and lined with cedar wood as a humidor.

One low table based on the joint stool shape and size, but an innovation of a clever modern craftsman has what is known as a draw-top. Not that the modern craftsman originated this, because it is the oldest form of extending top known, having first been used over four centuries ago. The actual top is in three sections or leaves; to close the extension the two end leaves are pushed under

the center one and owing to an ingenious construction the top remains perfectly level, whether one or both end leaves are pulled out.

Here is a genuine Louis XVI mahogany writing table with brass gallery and one drawer. Courtesy Elsie de Wolfe, decorator

(Cont. on page 98)



Louis XV interior showing the convenient low table as an accessory to either the sofa or armchair. Courtesy Brunovan, Inc.



Small table adapted from the Georgian rent tables fitted with a revolving top and drawers. Courtesy Cooper-Williams, Inc.



Tray top low table of the type popular in a living room as a stand for the coffee or tea set. Courtesy Shaw Furniture Co.



A mahogany Chinese Chippendale table of unusually delicate proportions, with carved fretwork. Courtesy H. F. Huber & Co.



This charming reproduction of an early interior shows the homelike atmosphere conferred by the old-style wing chair and the "coffin" stool as a small table. The old hook rug, footstool and Godey print assist in establishing the period. Another convenient little drop-leaf table holds a lamp, and has two small drawers. The furniture here is maple. Courtesy William Leavens & Co.



Rare original mahogany card table with carved four-column base attributed to Duncan Phyfe and water leaf carving and fluting on the legs. Courtesy Charles Woolsey Lyon, Inc.



This table has the molded edge similar to a tea-tray which adds to its convenience as well as its beauty. Adapted from the old piecrust tables. Courtesy The Orsenigo Company, Inc.



Revolving table on a tripod base, adapted from Chippendale style. Courtesy Schmieg, Hungate & Kotzian, Inc.



An attractive and inviting fireside setting in which a plain taboret with twisted base is used as a lamp stand while the delicate little table beside the settee is being used for afternoon tea. The bright rug and tapestry chair add color to the scene. All the furniture in this room is of English origin, most effective against the fine paneled walls which form a rich background. Courtesy Harry Meyers, Co.



This graceful little walnut table would be especially suitable in a Queen Anne room. Courtesy Palmer & Embury Inc.



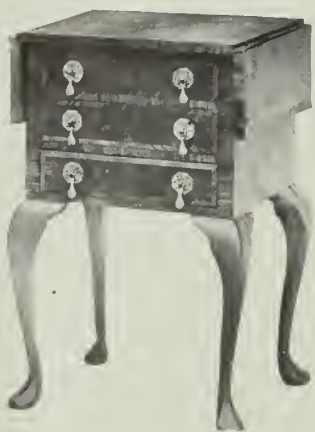
This is another example of a "coffin" stool used as a table. This one has a deep box top and lift lid. Courtesy Hayden Co.



Convenient as well as decorative, this table shows the 18th Century English influence. Courtesy Robert W. Irwin



Genuine antique small octagonal drum table in rosewood with red leather top and tripod base. Courtesy Elsie De Wolfe



Convenient little sewing table of walnut with burl and herring-bone veneered drawer fronts. There are drop leaves. Courtesy S. Cavallo



A low table with a drawer top and a small cupboard below. The end leaves slide under the center, when they are not in use. An adaptation of the very early English stools of sturdy oak. Courtesy Kittinger Co.

Among the New Books

Some Intimate Novels, the Autobiography of a Princess, and Another War Story Are Among the Volumes You Will Be Discussing this Month

By BURTON RASCOE

"THIS OUR EXILE"

A PRETTY fair indication of the change that has taken place in the attitude of the reading public during the past ten years may be realized by a comparison between the reception accorded F. Scott Fitzgerald's *This Side of Paradise* when it was first published and reception likely to be accorded *This Our Exile* (Scribner's) by David Burnham. Princeton and New York figure in both novels; in both the atmosphere is smart, sophisticated and modern; and both were written by young men only a year or so out of college.

This Side of Paradise was greeted by a great fanfare from the reviewers. It was something fresh, startling, glamorous and in a short time everybody was talking about it and Fitzgerald was "made". David Burnham has a talent comparable to Fitzgerald's; his first novel, for all the faults of a first novel (i.e., over-writing in spots and including too much incident that has little bearing upon the development of the story) is a work of distinction and promise. It will probably be greeted without much fuss, for sophistication is no longer a novelty to the reading public; too many young talents have already worked Fitzgerald's side of the street; and the mood of elegant futility and despair has been done so often that it has begun to pall a little.

This Our Exile is the story of a wealthy family integrated around the dominant character of the husband and father, whose busy life as a banker and man of affairs leaves him little time for personal contact with his



Helen Thomas, who has written the story of her own romance in "World Without End," published by Harper & Brothers

wife and children but whose function as money-maker is the most important determining factor in their social existence. The banker's death after a lingering illness which wears greatly upon the nerves of the family results in the assertion of the several individualities and the disintegration of the group. There are storms and violent quarrels. Frederic, the oldest son, has hurried home from Paris with his wife, who later runs off with another man; and complicated emotions involving the three brothers and their mother are set forth in drama which this young novelist has contrived with skill and brilliance.

"MY HUSBAND'S FRIENDS"

It may be said of *My Husband's Friends* (Century) by Katherine Bellamann that, although it is fiction, it sounds so authentic that the reader is a little embarrassed at seeming to be made confidant of such intimate details of how a wife held her husband. I don't know whether it was Mrs. Bellamann's intention or not but in the narrator she has depicted a woman whose determination to hold her husband becomes not a matter of love or devotion but a game of skill played with egotistic pride. The narrator, who tells her story in the first person, is married to a scientist who is so wrapped up in his work that he has very little emotional warmth left for any other relationship in life. That he is attractive and desirable to other women greatly surprises him, and when he finds himself enmeshed he breaks off an affair without any compunc-

tion whatever, the moment he realizes his work is threatened or the security of his home disturbed. The wife is highly possessive and she conceives her mission to be that of protecting her husband against the world and especially against any emotional entanglements. To this end she expends a great amount of energy and much ingenuity. She employs the tactics of the serpent and the dove, first breaking off (without her husband's knowing she did it) a friendship with a weaker man whom her husband had known in college. Then she spoils the plans of three women to claim him for themselves—a candid, athletic flapper, a man-eating vamp from the theatrical world who feeds her egotism with conquests and lastly an intense Jewish sculptress who when she finds herself defeated in her love commits suicide. Some of the best revelations of feminine psychology I have ever found in a book are here very cleverly set forth in a frank, lively and entertaining manner.

"STRANGE COMBAT"

Strange Combat (Brewer and Warren) is a sordid but engrossing love story written by an author who owes something to both Ernest Hemingway and Michael Arlen. A

young girl who is a commercial artist in London and pretty much fed up with the dreary, futile life of the bohemian crowd falls in love with a muscular young brute who is a third rate pugilist, a "palooka" in American sport parlance. He is suffering from a terrific inferiority complex and almost from the very first he is under handicaps in his relations

(Continued on page 74)



Lon Tellegen, famous actor, has written the story of his unusual life in "Women Have Been Kind," published by the Vanguard Press



William Faulkner, whose new book, "Sanctuary," a novel with a swiftly moving plot is published by Jonathan Cape and Harrison Smith



Distinguished Guest Rooms in Some Beautiful Modern Homes

Guest Rooms Today Are Most Carefully Planned and Beautifully Fitted. Here One Finds the Rarest Antiques, the Finest Reproductions, Comfortable Chaise Longues, and, of course, a Writing Desk, and a Telephone. Tenth of a Series

Left—A corner of the guest room in the home of Mrs. Horatio Shonnard on Park Avenue. The intimate and graceful spirit of the French 18th Century has been recalled in the pale Venetian pink walls, soft gray-blue curtains and dressing table of lace over écreu satin. Mrs. Buel, decorator

Below—The guest room of Mrs. D. M. Cumming. Here the walls are painted cream with rose and cream linen curtains. The bed cover is blue antique satin and the antique bed is mahogany. A deep pile velvet carpet covers the entire floor. Miss Gheen, Inc., decorators





In the beautiful New York home of Mrs. Harold Richards, one of the bedrooms is done in the Georgian style. The wall paper is French and the curtains are green chintz. There is a fine old Chippendale arm chair. Old hook rugs and fine old Chelsea porcelains add color. John Russell Pope, architect. Nancy McClelland, Inc., decorators

This charming guest room is furnished entirely in Queen Anne furniture in walnut. The dado of the room is also in walnut and above that linen is stretched. Crewel curtains are used at the windows and a fine Portuguese blue bedspread corresponds interestingly with the period of the room. William Baumgarten & Co., Inc., decorators





Room in the Guest House of Mrs. Amasa Mather's Western home. This charming guest room has pink walls with red chintz curtains and bedspreads. The quaint furniture is French provincial; the dark rug is an interesting ground for brilliant decorations. Windows have white glass curtains. Diane Tate and Marian Hall, Inc., decorators

Guest room with twin beds in the shooting box of Mr. and Mrs. H. H. Rogers at North Bay. Old scenic paper is used for the walls, with interesting hunting scenes in red and green on an intense blue background. There are antique hook rugs and curtains of old blue chintz. Furniture is mostly Sheraton. McMillen, Inc., decorators



"Furnishing" the Spring Garden

Amusing Lead Ornaments, Classic Fountains, Stone Lanterns, and Carved Iron Furniture Are Available to Complete the Charm of Your Garden



"Seamlyth,"
by Gustav
Bohland.
Courtesy
Mrs. Ehrich's
Galleries

Reproduction of an English Regency carved iron bench. This bench is extremely comfortable, with curved back and wooden slat seat. May be painted any color. Courtesy Cassard Romano Co.



Carved iron garden table copied from an English Regency design of the early 19th Century, showing the influence of Napoleon's Egyptian campaign in the Sphinx' heads on the fretwork of the legs. Courtesy Cassard Romano Co.



This charming little bronze fountain figure of a happy child is called, "Boy with Shell." Courtesy Pompeian Garden Furniture Co.



These English leads, in the form of domesticated and wild fowl, make quaint and delightful ornaments for the garden. Courtesy Lans Madison Avenue



Marble fountain with child holding a dolphin. The water spurts from the dolphin's mouth. Courtesy The Erkins Studios, Inc.





Above—Bronze fountain figure by Harriet Frishmuth, in the garden of Emery L. Ferris. Courtesy Grand Central Art Galleries. Clarence Fowler, Landscape Architect



Below—Elaborately carved bench of Italian marble for use on terrace or roof garden, with the more formal type of landscape. Courtesy William H. Jackson



Japanese stone lantern, little "Yukimi" shape, copy of an antique model, and very old in appearance. Courtesy Potash-Marl



Above—This little bronze "Wildflower" child figure is equally appropriate as statuary or for a fountain. Courtesy Wm. H. Jackson

Below—Finely executed Carrara marble wall fountain with dolphin spouts and a gargoyle head. Courtesy Wm. Wright Co.





PHOTOS BY S. H. GOTTSCHE



Substantial Stone House Graceful in Design

This Charming Home Follows Definitely
Along English Architectural Lines of the 17th
Century. William F. Dominick, Architect

In this delightfully planned home of Mr. and Mrs. Alfred G. Smith, the north side is the entrance flanked by a Norman stone stairway, to the left of which is the service wing. The whole effect is rambling and low with interesting angles and gables in the steep pitched heavy slate roofs of variegated grey and rusty colors, irregularly laid

The half-timbering of this gable end of the house over the library is of solid hand hewn oak filled in between with rich, dark red and burnt brick, laid in various patterns. The first floor is of irregular stone work extending out to the gate at the corner of the wall, with a wrought iron gate and roofed over picturesquely with slate. The other side of the wall is the circular entrance driveway



The floor plan of this house is so arranged that the main rooms and bed rooms of the Master portion open to the South overlooking a terrace, beyond which is a wooded slope extending down to a small lake. The planting of trees, shrubs and flowers follows the graceful lines of the building furnishing interesting contrast of texture and color against the rough stone work

The living room is given added height by lowering the floor two steps down from the general first floor level, and the room is paneled in oak of Gothic design. The broad arched doorway with carved spandrels opens into dining room where a Chippendale sideboard is recessed in a bay window. The furniture of the living room is dark mahogany in character distinctly English

The library of this home is paneled in knotty pine in a Georgian design, stained a light brown and waxed with many coats so that it has a soft old patina. The simple lines of the pine mantel mold frame the black and gold marble fireplace facing. At the left may be seen a corner of the bookcases which are built into the walls of the room



China On Our Tables

Until Porcelain Was Introduced, the Dining Table Lacked Its Present Gay, Colorful Qualities

By JAMES BELSHAW



A table strikingly effective by reason of the figure subjects used as ornaments. These little figures popular for table decoration in the Early Georgian period are now being made by the Spode pottery from original London Chelsea moulds. Courtesy Copeland Thompson

IF ANY five hundred students were asked to decide the most important contribution to the decorative crafts in the past two hundred years, it is doubtful if many would name the discovery of the ware we now commonly speak of as china. Possibly this would be overlooked because the long drawn out experiments of the European and English potters, to solve the secret of this translucent ware, are forgotten; in fact, it would be fairly safe to say that no few people of the present generation, if they ever give the matter a thought, are under the impression that the method of making porcelain was introduced from China. But though the Western potters for long tried to produce porcelain similar to that imported from the East, they had to first discover the secret which had so long been held by the Chinese, before success attended their efforts.

Here we have no intention of entering into a lengthy dissertation upon the many disappointments encountered by such men as the chemist Bottger, John Dwight, Josiah Spode, Josiah Wedgwood and the many other early men. Rather we shall restrict this article to the always increasing influence of china table ware upon everyday customs and manners. And the title "China on our Tables" is selected not only to indicate dinner and tea ware but also to embrace those several ornamental objects made of porcelain which are equally a part of a well thought-out table.

One excellent definition of the significance of china ware, was given by an English decorator who visited America some time ago. Speaking on the development of interior decoration, he said, "Sumptuous as the Georgian dinner tables were, they reached the acme of their splendour only after the porcelain ware became part of the table setting" adding that "porcelain introduced color which eliminated that stark formality, present with any table laid entirely with silver." This observation, to a considerable extent, explains the modern preference for china with silver; for though complete silver dinner services are frequently seen at public and semi-public banquets, the

plates and most of the dishes used at private dinners are usually of porcelain, even if the vegetable dishes used with them are of silver.

There are two paramount points to be considered with the selection of table china; primarily, the dining table being the gathering place for all the guests, it is therefore the cynosure of many eyes, and, secondly, the china reflects the taste of the hostess. Even if capable servants may produce an attractive setting, more effective arrangements often result from the minor changes which the finer susceptibilities of the hostess direct. Nor is there any hostess who does not enjoy evolving variations which though in keeping with the general scheme nonetheless indicate her own sense of the artistic, as well as her realisation that the table comes within the sphere of her responsibilities.

Several pleasing changes have appeared with the use of china during the past few years, but each successful one has depended entirely upon its being non-apparent or at least unobtrusive. To quote one that has brought a happy variation of the table setting and one which, if not generally practised, could be adopted in any home. Instead of using china of the same pattern throughout a dinner, each course is served on plates of an entirely different ground color and pattern; and for certain courses even the shape is varied.

In this way, it is possible to avoid any suggestion of "sameness" because the arrangement may be changed at any dinner with the result that even friends, who are more or less frequently included among the guests experience equal pleasure from the variation. Obviously some particular attention should

be given to the choice of the service plates because these are part of the setting when the guests first enter the room; they are the dominant color feature from which radiates that inviting charm obtained by the combination of suitable china with the table silver and glass. In other words they fulfil the old adage "That which wins the eye, wins all". They establish the mood of the dinner. Further, it is possible to select service plates which may indicate



This decoration, evolved by the present designer at the Lenox Pottery, is based on the Indian Tree pattern with which butterflies and bird panels are introduced in delightful Oriental fashion

to the principal guests that their own personal proclivities have influenced the setting. For example, the majority of those to be present are traveled people; then it is a subtle compliment to use plates having painted panels of old-world scenes familiar to those who have crossed the Atlantic. Or, perhaps, those invited are interested in art when it is possible to use plates with the splendid panels which are perfect miniatures of famous pictures. Then, too, there are those decorated in a manner appropriate to each season of the year, while designs taken from the early china of Italy, France and Spain are equally a compliment to a foreign guest from one of those countries.

To digress momentarily (quoting the Victorian novelists), this writer has been at some pains to discover the origin of the "service", "layer" or "place" plate; each of these terms is used but according to an experienced table decorator "layer" is the more correct. Regarding the origin of this plate, several explanations have been suggested, but that appearing to be the more likely is that it continues an old German tradition; certainly, it has no connection with the English dining table, because layer plates are unknown in that country.

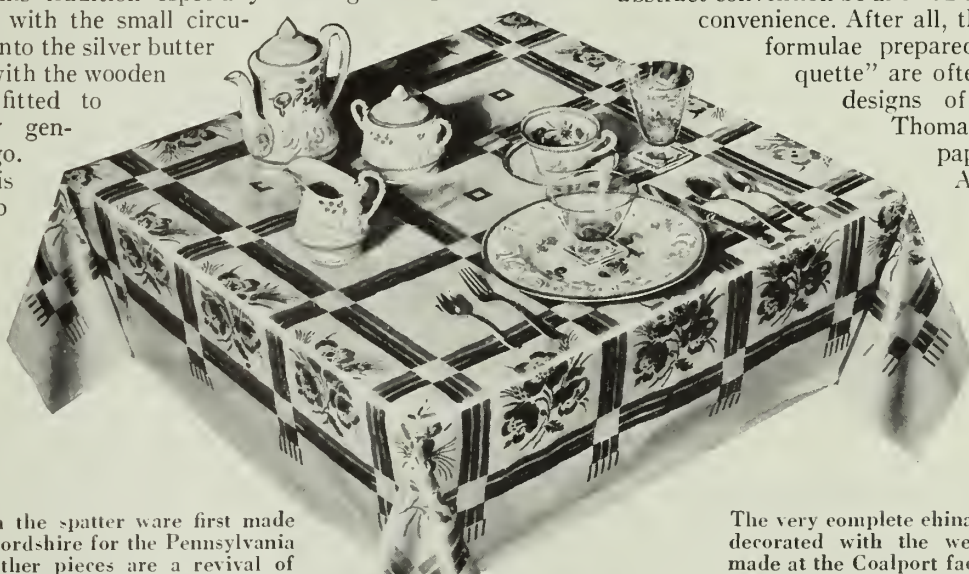
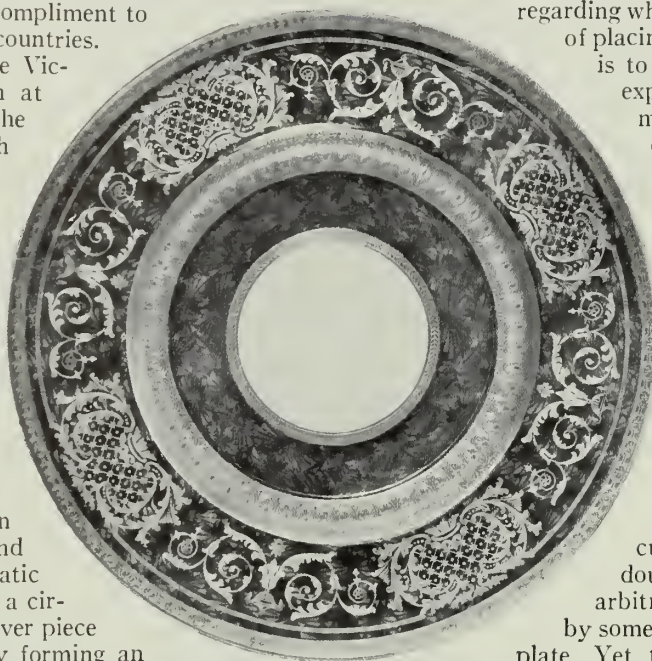
Assuming that it did derive from Germany, it carries us back to those quite early times when the wooden trencher was the plate of later times. And it was the custom in the more aristocratic German homes to place the trencher on a circular or other shaped silver plate; the silver piece being somewhat larger and in that way forming an ornamental "frame". The wooden trencher served as a board on which the food could be cut without in any way marring the surface of the more valuable silver; because in those early days, the food was held in the fingers of one hand and cut with a fairly heavy knife—a performance requiring more dexterity than grace. One distinct relic of this tradition especially in England is familiar to some of us with the small circular piece of wood fitted into the silver butter dishes with covers and with the wooden bread trenchers also fitted to silver bases in fairly general use forty years ago. Today, the layer plate is removed with the soup plate or bouillon cup so that while the old cus-

tom is carried on, it is now merely for the purpose of bringing color to the table. Consequently, while it was formerly usual for the layer plates to be somewhat larger, it has of late become fashionable to use an ordinary dinner plate and this assists in allowing the variation of patterns at the several courses of a dinner; because the pattern which is the entrée or meat plate today may be the layer plate tomorrow.

Despite the arbitrary, and often variable, opinions laid down by self-appointed authorities, no rigid rules can be quoted regarding what is and what is not correct in the matter of placing the china on the table. The main object is to achieve an artistic setting and one that expresses good taste; and to this end there must be no suggestion of the bizarre or eccentric. Further, as any experienced butler will insist, the manner of placing the several articles is primarily decided from the point of view of convenience when serving.

Mention might be made, however, of two usages which are common on modern tables, one of which is inartistic and the other inconvenient. Often the appetiser is served on a square plate which is in turn placed on the circular layer plate, a distinctly displeasing arrangement resulting, because of the straight lines of the one having nothing in common with the curved outline of the other. Similarly, doubtless from some one or the other of the arbitrary dictums, it is considered "incorrect" by some to serve salad on other than a seven-inch plate. Yet to manipulate lettuce, tomato and the several other ingredients of a salad so that all of them remain on a seven-inch plate requires a greater knowledge of sleight of hand than most of us are gifted with.

These and other matters connected with the dining table cannot be regulated by "rule of thumb" nor should the dictates of an abstract convention be allowed to override common sense and convenience. After all, the several quite unimportant formulae prepared by the "mentors on etiquette" are often like some of the furniture designs of such celebrated men as Thomas Chippendale; perfect on paper but impossible in practice. Any experienced hostess will concede that the dining table is entirely dependant upon
(Continued on page 98)



Top—This remarkable service plate is an excellent example of the modern gold work applied to more elaborate designs. Courtesy Black Knight China Co.

Left—An attractive breakfast table suitable for a bachelor, the china being one of the early molded patterns revived by Wedgwood. Courtesy Josiah Wedgwood & Sons

Below—Plate copied from the spatter ware first made by William Adams of Staffordshire for the Pennsylvania Dutch about 1760. The other pieces are a revival of the old pink printed ware made by the same potter for Colonial homes. Courtesy Meakin & Ridgeway, Inc.

The very complete china teaset, which is shown below is decorated with the well-known Indian Tree pattern, made at the Coalport factory. It is one of the few Oriental decorations that has remained unaltered. Courtesy Wm. H. Plummer & Co.



The Country House and Modern Garage

By HAROLD D. EBERLEIN

THE country or suburban house and its garage cannot be considered separately, either on the score of successful architectural composition or with reference to everyday utility and convenience. By nature and use they belong together so obviously that they cannot be dissociated. They must be considered together if the general result of the planning is to have any proper consistency, and if every purpose of convenient arrangement is to be met.

All of this seems so transparently clear and reasonable that it is hard to realize that there are some people—a few architects and a good many laymen—who apparently still think in terms of a day when the automobile was a diverting incident for occasional pleasure, and they felt they could make shift to house it in any quarters that chance allotted to it. An hastily transformed coach house or stable, by way of a garage, was about the best to be expected, and the car often fared with less.

Dutch Colonial home of Mr. Franklin P. Hammond, architect, with the garage built on a slightly lower level at the left; of native stone with a slate roof; white trim

As a result of this backward point of view, it would not be hard to point to important country and suburban houses, as well as many of more modest port, built within the past few years without any particular consideration to the garage for either design or the maximum of convenience. The garage, in such cases, bears no visible relation to the dwelling and certainly plays no rôle as an integral part of the lay-out; it figures merely as a fortuitous thing to be taken care of somehow, with the least dislocation of whatever scheme there may be.

Even some of the speculative builders have shown more vision and done better than this. On the outskirts of cities, where rows of semi-detached small dwellings have sprung up "over night," you will often find automobile "coops" incorporated in the rear service portions, with heat, light and easy access from indoors. Hideous and repellent as these structures are, their builders have at least shown themselves alive to the truth of a principle, a principle to which some of the architects and owners of the better sort of houses have seemingly shut their eyes.

Fortunately, the reproach of neglecting the garage, and ignoring the opportunities it offers, cannot be brought against a very considerable number of architects and owners, but it is a condition that ought not to exist *at all*, and the fact that it does exist in some



PHOTO BY COSTAIN



Entrance court and garage, house of Truman P. Handy, Esq., Riverdale, New York. House of whitewashed brick with a slate roof. Thomas Harlan Ellett, architect

The Garage of the Modern Home is Becoming more and more an Integral Part of the Architectural Structure—as Shown in Illustrations

quarters shows the need of a far more general realisation of the automobile's present status in our social order, and of the legitimate effect it should have upon our suburban and rural domestic architecture. The situation is fraught with rich opportunities waiting to be grasped.

Automobiles to-day are just as much an essential part of the ordinary lives of country or suburban dwellers as were horses and carriages less than a generation ago. Horses and carriages still have their appropriate and thoroughly useful place, and doubtless will always retain it, but to any person living in the country or suburban areas automobiles have become indispensable. They are just as necessary to the order of our existence as the rest of the organised machinery of modern civilisation; they are no longer merely a luxury or an extra convenience, reserved for the pleasure of the well-to-do. They have become an universal requirement. One cannot do without them. Indeed, one cannot afford to do without them. This applies to all orders of society. The artisan finds he must have a car in order to reach his job. The farmer finds it just as essential if he is to keep abreast of the modern conditions of his environment—quite as much so as the city man who lives in the country and has to make trains or have his children taken to or brought back from school. Automobiles are the mainstay of efficient circulation; without them the whole course of our daily existence would be brought practically to a standstill, thrown out of joint and paralysed. It needs only half an eye, and very little reflection, to realise this.

With the present status of the automobile, then, as a factor in modern life, it is only reasonable to expect that consistent recognition should be reflected in our domestic architecture. The close relation that ought to exist between dwelling and garage is not only obvious and logical. It is inescapable, and those who build without making due provision in this direction are both short-sighted and acting at variance with the spirit of the age. The responsibility and the opportunity alike await the owner of not only the great country estate, but of the suburban place of moderate size and moderate cost, and the small country house.

(Continued on page 76)

A house in Hartford, Connecticut, where the garage is an integral part of the entire design. Georgian residence of James L. Goodwin, Esq., Philip L. Goodwin, architect



PHOTO BY AMEYIA

Courtyard and garage of country house of J. Seward Johnson, Esq., New Brunswick, New Jersey. Small door at right is garage door. Thomas Harlan Ellett, architect



PHOTO BY ORIX DURYEA

General view of the home of Samuel A. Salvage, Esq., Glen Head, Long Island, showing garage wing at the right of the structure. Roger H. Bullard, architect



PHOTO BY AMEYIA

Why Go to Europe?

Because Its Cultural Inheritance, Social Ideals, Historic Pre-eminence Differ from those of Other Countries. That is Why We Should Visit Europe to Comprehend America

By HENRY WELLINGTON WACK F. R. G. S.

Author of: In the Snow of the Alps—The Story of the Congo—The Religion of Travel—The Romance of Dead Kingdoms, etc.



LET us ramble through modern Germany and meet the country in a spirit of good sportsmanship. Her transportation routes are so designed that your way to every other part of Europe may be facilitated. She is the least isolated of all the nations that thrive along the great European highways—that have colorful and romantic by-ways of their own—that acknowledge Germany's peculiar flavor, social grace, *gemütlichkeit*, and her prodigious capacity for play as well as performance, for paternal philanthropies at home as well as polite plunders in the world's outer marketplaces. But above and beyond all her material aggressiveness—the necessary life-saving process of modern life—which actuates the manifest Germany, resides German Kultur—an idol no less than an ideal—and the deathless star of all intellectual Germany. The Soul of the Fatherland intact!

You sense something of this feeling in many of Germany's casual environments, even in some of her minor establishments. Take a view, for instance, of the 300-year-old inn, "Die Riesen", in Miltenberg, and become a part of its lyric and libationary life for a brief period of comforting leisure, and you will get something of the gleam of the olden Germany when she was cocksure, ambitious, proud and imperious. Music, festivals, plays, pageantry, folk songs, the gymnasium turnvereins and the church—all retain their spirited activity, and in an ascendant mood, even now, when the clang, clash and color of her militarism have passed into the world's silence—that organized and informed public opinion that inters what it does not want as its daily aliment. We have no thriving 300-year-old inns in our own land.

This year, Germany seems determined to win the world to her manifold attractions. Her schedule of major public events is imposing. The lures to German travel multiply from year to year. And her proffered hospitalities are never to be gainsaid.

A tour through Romantic Germany—as a galaxy of her romantic and historic cities is known—would flood any perceptive American youth of either sex with a life-long glow of interest and endeavor. Such a journey would also charm maturity

and drape its memories with a patina as rich as the pageantry of European civilization. Germany's featured musical festivals of 1931 are alone worth the voyage of music-loving Americans. The summer attractions at German spas are especially vivacious this year. Athletics, sports, seashore and mountain activities are a bewildering program. Fairs and exhibitions are numerous. But of the anniver-saries of celebrated German personalities of the past, the present year will be somewhat barren. Next year, the 100th anniversary of the death of Goethe will be a lively and impressive period of hero worship. Goethe, the poetic Christ of the German people! Imagine any celebrant enterprise anywhere excelling it! Goethe will again be enthroned and appear as the living soul of the old Germany that is dead. But we recall that in September 1831, a sturdy German mother produced a bright, prankful boy—one Wilhelm Raabe—in the city

of Brunswick, whose talent for genuine humor made him famous throughout Europe. Maybe Brunswick will do something to celebrate the event of Raabe's birth next September and thereby enliven a staid old city that has always minded its own business.

"But," you inquire, "which *are* the German romantic cities Americans should visit to enrich their images of history?" And by that natural and inevitable query you have us treed amongst an endless mass of leaves from which to form a pattern of the main roads of romance of the Fatherland. The very number of such cities, towns and villages precludes any specific group that may be regarded as conclusive. And yet many of us will recall our favorite shrines and places in German romanticism. We begin with the genius-infested garrets and cellars of Berlin and end beside the



Gutenfels Castle, on the Rhine, crowning a vineclad hill, typical of the famous scenic German river. Courtesy German Tourist Information Office

The monument of the two beloved German poets, Goethe, and Schiller, at Weimar, a city they made famous for its literary associations

Marienplatz, Munich; on the right the beautiful City Hall.
In the background famous towers of Our Lady's Church

schuster's bench of Hans Sachs in Nürnberg, and still barely scan a single page of German celebrities.

There is the city of Weimar, known as "The Athens of the North," because it became the residence of Goethe, Schiller, Wieland, Herder and other erudite and talented German literary lions environing the brilliant household and patron of genius of the Duke of Saxe-Weimar. Besides a notable museum and picture gallery, there is the schloss of the ducal family, the precious possessions of which include Leonardo da Vinci's original drawings for *The Last Supper*, and drawings by Raphael, Michelangelo and Rubens. The Garten-Haus, where Goethe spent his summers, is, of course, one of Weimar's first attractions to all informed travelers. His winter home in the city, eleven windows wide, has the aspect of a school more than that of the house of a literary god.

The Schiller house at Weimar is only two windows wide, with a mansard roof, two dormers and a garret peep where the poet's *bediente* probably hid herself when she was not serving the family.

Goethe and Schiller are, perhaps, more completely on record than any other great men of literary achievement. The Archiv at Weimar is the depository of their manuscripts, letters, sketches, own books, translations, casual verses to friends, journals and diaries, in fact, every scrap of paper bearing any authentic reference, however slight, to their lives and works. The stupendous genius who wrote the immortal works attributed to "Shaxper" did no more for Elizabethan England than Goethe, the sage and czar of Teutonic literature, and Schiller, the beloved poet of the people, did to glorify the Fatherland.

Amongst the moderns who later adopted Weimar as a place of residence, was Nietzsche—another highly vitalized and forcefully expressive personality in the realm of literary philosophy. In Frankfort-am-Main, in the Grosse Hirschgraben, the house in which Goethe was born stands restored as it was altered in 1755. It includes a room dedicated to Karl August, Duke of Weimar, the royal patron whose appreciation materially advanced the life opportunities, if not the fame, of his celebrated subject—Goethe, the august literary arbiter of his time.

But Wiemar and its human interests is but one of hundreds of German cities where the receptive student of the world's past glamour may refresh his capacity for aesthetic appreciation, widen his comprehension of the endless creativeness of the human mind—in music, art, literature, science, philosophy and the world's work and play.

Bayreuth, the home of Liszt and Wagner—Bonn, where the immortal Beethoven was born to live a neglected, harassed and worried life—Eisenach, site of the Martin Luther house, and that of Bach,



the composer—Walhalla, the Hall of Fame near Ratisbon—Nürnberg already distinguished in the eleventh century, home of Hans Sachs, shoemaker and poet, and of Albrecht Dürer, the world-renowned artist, whose masterful drawings, etchings, woodcuts and paintings brought fame to the banks of the *Fluss Pegnitz*. Of course, no American visits Nürnberg without partaking of those savory little pork sausages at the Bratwurst-Glocklein, a famous old restaurant in which Dürer, Sachs and later luminaries foregathered. There is so much to see, even more to feel, in oriel-windowed Nürnberg, a city of rare hospitality and adequate comfort for all travelers, that

even a brief exposition of its attractions, would require a square yard of space. Go, explore it, along with the other Five Famous Old Cities. Of these, Rothenburg, with its Gothic churches and Renaissance town houses, is another fourteenth-century pile of notable architecture. Augsburg is an ancient city whose fine fountains and gates are not the least of its glorious aspect. It was an important city even before the Christian era. The Golden Hall of its Rathaus, is one of the most impressive in all Germany. Augsburg is rich in prehistoric, Roman and Mediaeval pottery and glass. The stained glass windows in its cathedral—Romanesque basilica and great bronze doors—are of the eleventh century and believed to be the oldest in existence. The Royal Picture Gallery contains many fine masterpieces—notably a number of Holbein the Elder and Hans Burgkmair.

Eisenach, another of the famous five cities of exceptional historic interest, is in the vicinity of the ancient castle of Wartburg. In the sixteenth century, Martin

(Continued on page 94)



A wing of the beautiful and historic Wartburg Castle, in a small room of which Luther worked on his translation of the Bible. Here, also, Wagner laid a scene of his celebrated opera—*Tannhäuser*



PHOTOGRAPHS BY JOHN WALLACE GILLIES

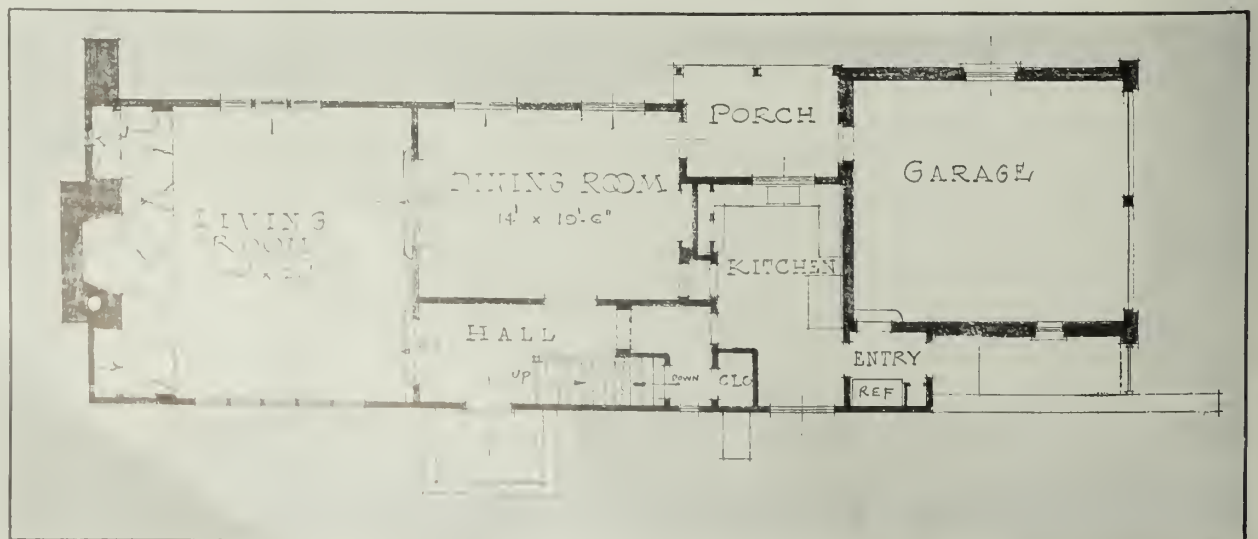
A Norman House with Graceful Low Lines

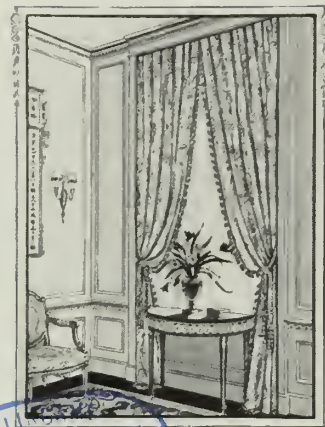
Picturesque country home of Mrs. Annie C. Lott. The outside walls are a soft, pearly stucco combined with brick, stone and rough-sawn oak timbers. Weathered Vermont slate makes the interesting uneven roof. Window sashes are painted blue-green

Bernhardt E. Muller, Architect

There are charming features to this Normandy cottage. The eye-lid windows in the upper story, the dove-cote at the top of the gable end, the old oak door and the leaders of copper. The entrance to the garage and the kitchen is one and the same and the kitchen has a nice little porch

The first floor plan shows a delightful arrangement for the smaller house; wide and shallow, there is an opportunity for an abundance of air and light and the rooms connect in a way to give a sense of much space





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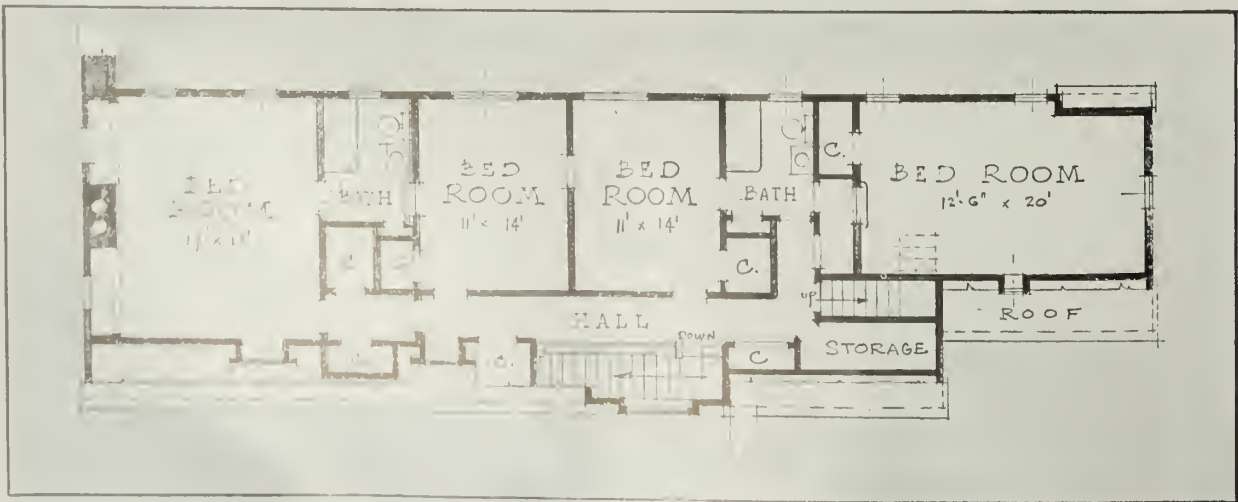
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Entrance with Weathered Green Oak Door and Wrought Iron Hinges



Front façade of Mrs. Lott's home, emphasizing the warm, rich tone of the roof, which lifts here into a gable point. The casement windows add their own quaint note and the planting is low, close to the house

Here, in the second floor plan of Mrs. Lott's house we see an excellent arrangement of bedrooms with a long hall running past each bedroom door. There are four bedrooms and two baths, ample storage and closet room

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Low Building Prices Offer Unusual Opportunity

Construction Materials, Labor, and Land, the Chief Items of Home-building Cost, Are Now Available at Exceptional "Bargain" Prices—a Condition Unlikely to Last Long

By JOHN TAYLOR BOYD, JR.



This house, built two years ago, cost slightly more than \$34,000. Detailed estimates made by the architect and based on a similar house now under construction, show that it would cost, today, \$28,000, a saving of 18%. Dwight James Baum, Architect

House near Stamford, Connecticut, completed in the summer of 1930 at a cost of about 10% less than if it had been built at the peak in 1928. Today, the house would probably cost even less than a year ago. Robert W. McLaughlin, Jr., Architect, Charles Over Cornelius, Associate



realize that lower prices for construction mean additional savings on the overhead in a building operation—such as architect's and contractor's fees, and—what is extremely important—a saving on interest and amortization of the mortgage. As an illustration, if one takes the case of a house that would have cost \$40,000 to con-
(Continued on page 90)

House completed in 1930 at a saving of at least ten percent over cost during the year previous. Arthur C. Holden and Associates, Architect

WHENEVER a man has built himself a new home in a time of business depression, he can usually look back at the operation with extreme satisfaction. He congratulates himself on the low prices and high quality obtained; he has probably made less costly mistakes and has avoided expensive delays; and, what counts to no small extent, he has also made a large saving in his own valuable time, so much of which is consumed on various details while the process of building is going on.

The existing depression is no exception to this rule. Again we have one of those rare buyer's markets in real estate and in home construction which occur only for short periods at intervals of several years. Ten years ago was the last one. The present offers opportunities that cannot be expected to last. Since the history of past business depressions shows that residence construction is one of the first activities to revive after the collapse. We may expect a similar revival in this case. That there is sound basis for this expectation is seen in the fact that the construction of single-family houses, which are occupied by their owners, reached a peak in 1928, and afterwards declined to a point where, in January of this year, this type of construction was running almost 40%



under the 1928 peak. Doubtless a new demand for this single-family construction is now being created. The population of the country increases at the rate of about one and a half millions of people each year; a large number of existing houses become obsolete or burn up; and there are many projects for home construction which were postponed when the depression began and which have been awaiting a favorable opportunity to be contracted for. Thus the man who delays building the home on which he has set his heart may find that he has missed an exceptionally favorable market.

How exceptionally favorable is the existing market can be conclusively shown. A big drop in prices has occurred. This stands out clearly in the records of houses that were constructed within the past year. Ten per cent of a saving or larger was reported to be in the cost of construction last year; and, at the end of this winter (1931) the saving has increased to 15%, taken as an average figure for the country. This percentage of cost reduction closely checks with the estimates of contractors on actual projects.

The effect of this reduction is certainly much greater than merely lowering the costs of construction. This fact is important for the home owner to remember. He should



Many homes find it convenient to have an additional outside line for servants' use, with extension telephones at handy locations in kitchen, pantry and service quarters.



Telephones in the laundry, the game room, the garage . . . as in other parts of the house . . . save time and steps and make the business of living measurably more efficient.



In the living-room, used more than any other one room in the house by all the members of the family, a telephone adds the final touch of complete comfort and convenience.

The boudoir telephone, by its very convenience, becomes a necessity. Each morning it helps immeasurably to simplify the planning of the whole day's program. Appointments are made, invitations issued or accepted easily and quickly. At night it is instantly available and gives a comforting consciousness of protection in case of emergency.

"PLEASE SEND EVERYTHING IN TIME FOR LUNCH"

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And all during the day, telephone convenience eases household management for modern women. No hurrying from room to room. No tiresome trips upstairs and down. Calls are made and received

instantly and easily in boudoir, nursery, sewing room, library, or kitchen. To and from friends next door, across the continent or even across the sea. That is calm and gracious living—with *enough* telephones.

The same convenience can be extended to every part of your home and to every member of your family—at moderate cost.

Ask the local Business Office to assist you in planning the telephone arrangements best suited to your individual needs. They'll do it gladly.



American-Oriental Rugs in Decoration

The Romance of the Splendid Weaves and Rich Colors Made in Past Ages by Asiatic Tribes and Today Successfully Repeated by Modern Factories on the Looms of the New World

By JOHN G. WILLMOTT



IN a previous article we dealt with carpets and more particularly with those larger carpet-rugs belonging in the same category and which have been largely responsible for the return of what is frequently termed "wall-to-wall" floor covering. And in continuing we shall extend the scope of woven floor coverings in decoration to the smaller rugs copied or adapted by American designers from those made by various Asiatic tribes; Asiatic, because while the patterns of our modern native rugs are often taken direct from those of European countries and, too, many are developed by our native artists, the basic origin of all the designs originated among peoples of the Near or Far East. The infinite patience and romantic background of these people, combined with their fertile imagination, make their creative work particularly pleasing.

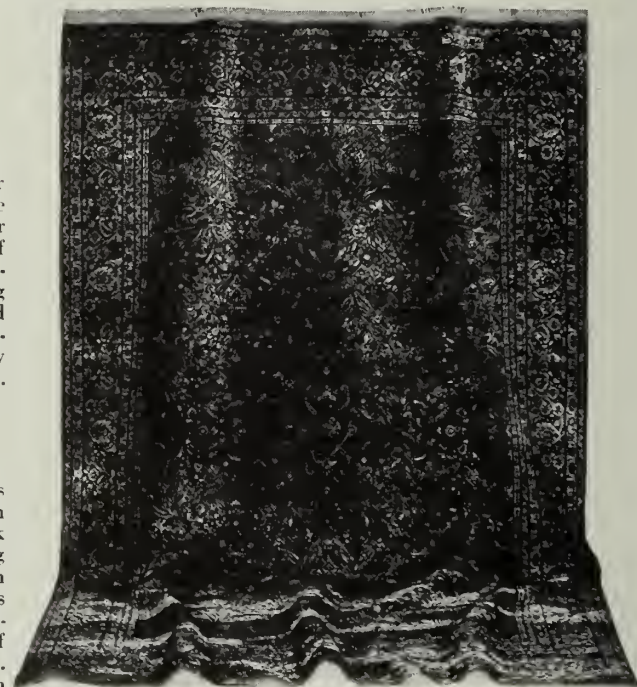
Perhaps, we are not always able to regard the mechanically-made rug with all that romance we unconsciously confer on those which come to us as "bales of merchandise out of the East;" that great mysterious Eastern continent where legendary history harks back to ages unknown to us Occidentals. Nonetheless, in view of the perfect reproduction of the original colors and of the motifs, the American copies of the Oriental patterns faithfully re-tell through the medium of modern machinery all those legends of an age-old mythology which are recorded in the hand-woven stories that have found their way to America from Persia, Asia Minor, Turkey and the war-like tribes of Afghan and from the great unexplored regions of ancient China.

Realizing that the possibilities of smaller rugs, as distinct from larger carpet-rugs, were exceptionally wide in connection with schemes of decoration, this writer has made inquiries from several prominent decorators to insure that all the more important should be included in this article. Obviously, the information gained is based upon finished rooms and is equally the reflection of the preferences shown by the different clients by whom the decorators were engaged. And there is no question that while smaller rugs are as popular as at any time, there is a growing inclination to use them on a plain colored wall-to-wall carpet which well serves as a contrasting ground.

The self-colored carpet for this room of the new type, of which sections may be attached without apparent seams, brings bright color to the floor. Courtesy Collin & Aikman Corporation

In this luxurious foyer the carpet has a blue ground with border and center motif of écaru, rose and a lighter blue, harmonizing with the blue and gold of hangings and lighting fixtures. Courtesy Magee Carpet Co.

This handsome rug is a faithful reproduction of an exquisite Sarouk purchased in the rug mart on the Feraghan Plain in Persia. Its pattern and color reveal the artistry of the native weavers. Courtesy Karastan





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"non-slip" fabric to the underpart of any small rug, to keep even the smallest ones safe and smooth.

In America, the making of rugs of the Oriental type is yet only an "infant industry", though a veritable lusty infant at that, and one that has developed to an unprecedented degree. In point of fact so important has this branch of woven floor coverings become and so vigilant are the factories to insure perfect replicas of the originals that some have even imported looms and other equipment from foreign countries.

Much could be written of the modern American manner of weaving the romantic designs and reproducing the soft lustrous colors which together symbolise the



Left—This rug, with its dark blue ground and Oriental floral sprays, is an especially good background for Chippendale style furniture. Courtesy Bigelow-Sanford Carpet Co.

Above—Interior showing the Gulistan rug, with a 16th Century hunting scene, in an apartment in Port Chester, N. Y. The original of this design is in the Victoria and Albert Museum

object has its value in some one particular place; this when applied to a rug of the American-Oriental type can be extended because, in quite numerous instances, the colorings display such a variation of subtle differences as to allow correlation with different schemes. This for the reason that while the ground-color dominates, the shades introduced to compose the actual pattern will almost invariably insure that desired contrast to the sombre tones of the furniture, yet be more or less associated with them and with the other color mediums of a room.

On the other hand, the ground color has to be taken into consideration where Oriental style rugs are to be used on a plain-color carpet. Here, the larger surface of the one serves as a background for the other, and care must be exercised in seeing that some tonal alliance exists, otherwise the result will be very far from pleasing. One point in this connection with larger rooms is the desirability that the plain-color carpet be of a slightly darker shade than the ground of the smaller rug, otherwise if this is reversed the latter will probably seem

folk-tales of ancient tribes. One method is to weave two rugs at the same time, the pattern being thus carried through to the back as is the case with the hand-woven prototypes, the two rugs afterwards being separated by a knife. Either wool or worsted yarn is used and each rug is carefully washed and brushed in a chemical solution which also serves to test the fastness of the dyes. The washing induces the sheen which adds the subtle lights to the color shades, this sheen being markedly more pronounced with any one of the rugs made of dyed worsted threads.

One of the tenets of decoration is that each

An Ormia rug having the same rich, warm, old-world colorings, intricate pattern and radiant sheen as the antique Oriental rug from which the design was copied. Courtesy Gullabi Gulbenkian & Co.

Library in the home of G. C. Young, Los Angeles. The beautiful Greysolon rug forms a fitting background for the paneled oak walls and furniture. Courtesy Klearflax Linen Looms, Inc.



to be too prominent and thus to no small extent discount the decorative effect—the very object of the arrangement.

Where smaller floor areas are concerned, however, the use of scatter rugs either on an uncarpeted polished floor or on a carpet of some light neutral shade is generally more satisfactory; because in this way a feeling of space is attained. And with a small room many decorators will insist that the long sides of the rugs should be laid parallel to the side or end walls, a contention that has a great deal to be said for it, because rugs laid otherwise suggest angles which in turn seem to "break up" a room and lessen the area.

Naturally, in the same way that the tones of the woodwork and of the furniture should directly influence the predominating colors of a carpet so must serious thought

(Continued on page 88)



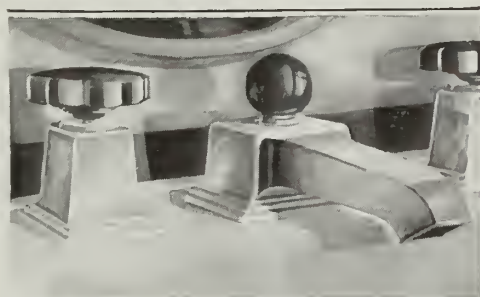
New York Galleries
Madison Avenue
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The French room, above, designed and executed by a staff decorator, is typical of many interiors to be seen at these Galleries, interpreting every detail of background, draperies, lighting effects, furniture and textiles, ancient and modern. Complete installations at any distance.



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Among the New Books

(Continued from page 50)

with her which are galling to him. In the first place he but rarely gets a chance to earn a few dollars in cheap preliminary bouts and is thus humiliated by being forced at times to live upon the girl's earnings, which though small are steady. And in the second place he is ignorant and illiterate and he resents her bohemian friends who talk about art and literature. The situation grows progressively worse with the poor girl trying desperately to preserve her illusion of a fine, healthy love and with him trying desperately to justify his manhood by humiliating her. Finally he murders her. The novel is sensational enough to attract a large audience and there are merits in it which are more than the merely sensational.

"MRS. FISCHER'S WAR"

It would seem that at this date no other possible angle of the war could be treated in fiction which would justify the publication of another war book, but Henrietta Leslie in *Mrs. Fischer's War* (Houghton, Mifflin) has contrived a situation and developed it with depth of feeling and such compassionate charm that it is decidedly a novel to be recommended. In this story an Englishwoman, married to a German who had lived most of his life in England, is on a visit with her husband to Germany when the war breaks out and they are trapped there, unable to escape. At home their son, a fine youth who had been his father's closest pal, is fired by patriotic fever and joins the army. The father, after much meditation, decides that his duty is to the land in which he was born and enlists for service in the German forces. The mother escapes to England to find that her son now hates his father implacably and so the war becomes her war, a very special and poignant war of conflicting emotions. Here is material for absorbing drama and Miss Leslie has made the most of it, not literally but emotionally.

"JOHNNY BOGAN"

So far the finest novel I have read this year is *Johnny Bogan* (Vanguard) by Leonora Baccante. I don't know who Miss or Mrs. Baccante is. I never heard of her before. So sure is her technique, however, so distinguished her prose style, and so firm her grasp of realities that I thought that "Baccante" must be a pseudonym (and a rather bad one, especially for the novel under consideration). But her publishers tell me that it is a real name; that the author is new and doesn't want any personal publicity (curious thing!) and that the novel came to them through the regular channels, having been sent to them by an agent after several other publishers had turned it down.

From this one can again meditate upon the ways of publishers, so unpredictable, so inscrutable, so unfathomable. For here is a top notch novel, not a good second-rate novel or an unusual piece of commercial merchandise. Here is a novel of such power and distinction as one doesn't come upon very often. One in about five seasons is a fair average. I have been moved to such admiration by only two other novels by new writers in recent years. One was *The Innocent Voyage* by Richard Hughes (published in En-

gland under the title *A High Wind in Jamaica* and later published here under that title) and *Every Mother's Son* by Norman Lindsay.

Johnny Bogan is the story of a boy of fierce pride in a small Middle-Western town whose people were, socially speaking, from across the tracks. His father was a shoemaker



David Burnham, the young author of a brilliant sophisticated novel of a wealthy American family, "This Our Exile," which is published by Charles Scribner's Sons

and his mother a slattern and a nag. Johnny worked in a gasoline filling station and he had an ambition to make something of himself. Then one day Johnny's father, driven to exasperation by her incessant nagging, murdered his wife and was hanged for it. This tragedy was thereafter to leave its mark upon Johnny's soul. The haughtiest girl in town, a prim-appearing school teacher, fell in love with Johnny and for several years carried on a clandestine love affair with him. She had a horror of what people might say and successfully kept the affair a secret, never openly treating Johnny as a social equal. Johnny's love for this girl was a deep and absorbing passion and the knowledge that he could never claim her in marriage developed in him a sense of social inferiority so great that it was necessary for him to overcome it by a show of pride, an assertion of his manhood. And this was the false step which turned the girl's love to hate. It would be unfair to tell you the outcome of this situation. Suffice to say that it is the sort of novel you don't come upon every day or every season. It is a work of literary art, a Hero and Leander story in a modern, small-town setting, worthily presented.

"WORLD WITHOUT END"

Helen Thomas is the widow of Edward Thomas, the English poet who was killed at Gallipoli. Three years ago Mrs. Thomas wrote a frank account of their romance, a story charmingly naïve. Now she has elaborated the story, telling us more about it, in *World Without End* (Harper). Mrs. Thomas's father was an essayist, critic and journalist to whose house Edward Thomas used to come for literary counsel and conversation. She fell in love with the boy without quite knowing it and from their friendship there developed romance. They went on long

hikes into the woods and read Keats and Shelley, Carlyle and Goethe aloud. He was as innocent as she and, without any modesty or immodesty, she once undressed for him in a copse so that he would know what the beauty of a woman's body was like. Her mother did not like Edward, and her opposition to him finally caused a break between mother and daughter. Their romance was attended by heartbreak and struggle, wherein a young poetic genius was hard put to earn enough money to feed himself, his wife and child, and then he went away to war, a war in which he met his death. Mrs. Thomas tells about all this in a manner so disarmingly candid and with such sweetness of spirit that it is a book to cherish.

"WOMEN ARE NECESSARY"

John Held, Jr.'s facility is so great that I am inclined to look upon his first novel, *Women Are Necessary* (Vanguard), as a mistake. It is an entertaining novel. If you start reading it you will finish it at a sitting. It is that sort of book. You remember the girl who liked a book that had a lot of conversation in it? Well, Held's novel is nearly all conversation. The conversation begins on the very first page when Edna, the heroine, is picked up by a traveling salesman in a snappy roadster when she was not quite sixteen, and it continues throughout her pathetic career as



John Held, Jr., whose first full-length novel, "Women Are Necessary," has been published by the Vanguard Press. It has a clean-cut plot and is conversational in style

a waitress in New York, a mistress of an artist, a prostitute and finally a suicide. It is all a little too clean cut. Edna marches too relentlessly to her doom. There is, however, one magnificent passage in the novel and that is when Edna, with her illegitimate child tugging at her breast, wonders why her artist lover keeps on working at his art when it brings him nothing. The irony of her wondering is implicit. Like the artist she is under a compulsion far beyond her immediate concerns. She could not understand why he would starve and deny himself everything in a heart-breaking attempt to get his vision on canvas without any hope of monetary reward and, of course, any realistically minded person would ask what

in the world was she doing in bringing a child into the world when she could hardly feed and clothe herself. The trouble with the book is that too much has been eliminated by the author, so many imponderables have been reduced to a few snatches of dialogue that the reader has reached the end of the book before he has had a chance to become acquainted with the characters, let alone sympathize with them. I hope, however, that I haven't steered you away from a novel which will hold your attention.

"SANCTUARY"

If you are a collector of first editions I should advise the purchase of *Sanctuary* (Cape-Smith) by William Faulkner, but if you are at all dispirited or subject to gloomy moods I shouldn't advise you to read it until you get to feeling so cheerful you can't stand it any longer and have to sit right down to mope for a while. Faulkner, who has genius, can think up the most ghastly happenings and can conjure up the most depressing people and what is more he can convince you utterly of the reality of the happenings and of the authenticity of the people. In this story a young girl is taken to a Tennessee moonshiner's house by a drunken youth in search of more liquor. The house itself is sinister enough. You are reminded vaguely of the House of Usher because it is a decayed mansion

once occupied by Southern aristocrats of ante-bellum days. In it now live a moonshiner and his woman, an idiot and a blind and deaf old man. And in this horrible setting a murder is committed. The book gives you the creeps, which, by the way, was what Sophocles sought to do and, on occasions, Shakespeare.

"THE LITTLE TOWN"

A much pleasanter tale is *The Little Town* (Houghton, Mifflin) translated from the German of Heinrich Mann. Oh, very much pleasanter. In fact *The Little Town* is really fun. It is boisterous and gay. What Heinrich Mann has done is to imagine an Italian counterpart of the town in Sinclair Lewis's *Main Street* and said, "Let's liven up this burg." He brings in an opera troupe, made up of artists and artistes who are children at heart and who have no more moral sense than so many flies. Then things begin to happen. Oldsters kick up their heels; complicated love affairs develop; the ordinary precautions of the inhabitants are abandoned and a very lively mixup ensues. It is all good burlesque in the grand manner, with just enough exaggeration of character to tickle one's sense of reality.

"WOMEN HAVE BEEN KIND"

Lou Tellegen, the actor, has written his memoirs under the title, *Women Have Been Kind* (Vanguard). He is such a combination of humility and egotism that I don't know how much of his story to believe; but it is a fascinating story nevertheless, if only because of the man's extraordinary naïveté. He has lived through experiences which would provide a good novelist with enough material for a hundred books; and yet he apparently let the significance of every

(Continued on page 86)



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Alice in Wonderland



Honeysuckle

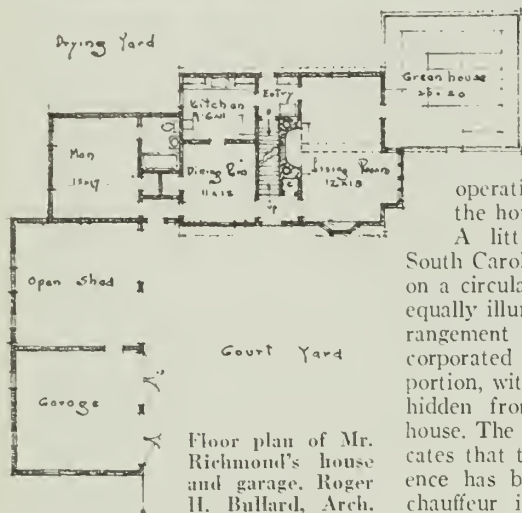


Berkeley

SUNDOUR UNFADING FABRICS

The Country House and Its Garage

(Continued from page 61)



Farmhouse and attached garage on the estate of E. M. Richmond, Esq., at Glen Head, Long Island

operations are out of sight from the house windows.

A little house at Charleston, South Carolina, its two parts pivoted on a circular tower, exhibits another equally illuminating and pleasant arrangement where the garage is incorporated at the end of the service portion, with its door at the side and hidden from the approach to the house. The plan is compact and indicates that the maximum of convenience has been achieved, whether a chauffeur is retained or not. The garage block is manifestly an addition to the pleasant massing of the composition. The plan and rendering of a country estate farmhouse and attached garage at Glen Head, Long Island, exemplify still another logical treatment, pleasant and convincing in every respect and affording a grateful sense of coherence.

Again, a further solution of the garage problem is shown by the small house at Kenilworth, Long Island, where the combined garage and service wing forms a protection to the garden, and the end where the garage doors open has been made the vehicle of appropriate decoration, in keeping with the character of the rest of the house. Agreeable garage decoration, though of an entirely different sort, is further instanced in a garage at Glen Head, Long Island, where the garage and chauffeur's quarters terminate in an octagonal tower and dovecote, reminiscent of some of the old fortified farms of Picardy.

Complete suavity and seemliness of contiguous garage design, in relation to a city house with limited land space surrounding it, can be seen in the example from Hartford, Connecticut, where the garage with its ornamental tower in the tympana above the doors and its generally pleasant composition is certainly an agreeable asset to the total scheme, and contributes a breadth and continuity to the general ensemble that the dwelling alone would lack. Whether in city or country, the presence of the garage as an integral part of the grouping gives an opportunity for creating interest and distinction that would not exist without its full recognition and incorporation in the scheme. This truth is further instanced by the stone house at Glen Head, Long Island, where the garage wing, with its archway and the radiating flagstone and cobble paving of its court, makes a

material addition to the general charm of the place.

One noticeable feature in so much of the old French planning of country houses, about which it is the fashion to grow enthusiastic, is the frank architectural recognition, and inclusion in the immediate dwelling group, of all the subsidiary necessities and conveniences to everyday life—the direct common-sense and unaffectedness of placing them close to the dwelling where they would be readily accessible and well under control of the master's eye, even down to pig-styes and rabbitries. Pig-styes and cow byres in close proximity to the main house-door may not be altogether desirable on practical, and still less on aesthetic, grounds, nor may stabling for horses be much more so. But a garage is open to none of the objections that might justly be urged against other dependencies of the sort just mentioned. Architecturally it can be a great addition, as can readily be seen by the examples illustrated, while in point of convenience, labour-

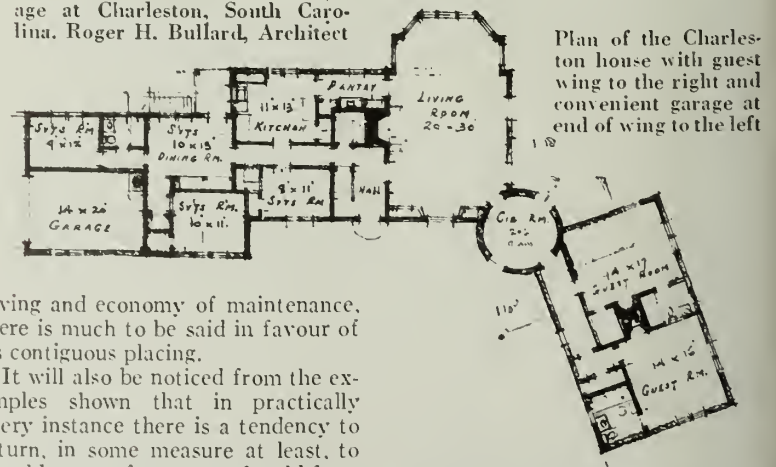
ensures reasonable privacy and leaves all the space at the sides and back free for gardens.

The discontinuance of the old forecourt in late eighteenth century and nineteenth century planning was an incident to be regretted in many ways. In his delightful book, *The Formal Garden in England*, Sir Reginald Blomfield says of the forecourt:

"It gives privacy to the house, and when properly planned, provides a convenient means of grouping the stables and outbuildings with the main block of the house. [Had he been writing to-day, he would probably have substituted the word *garage* for *stables*.] Existing instances shew that there is no reason why it should not be applied to small country houses as well as big ones. Nothing can be meaner than the carriage-drive and rhododendron bed which usually form a miserable apology for a forecourt proper. The advantages of a forecourt where the ground is shut in by a road in front and buildings at the sides are obvious."



Rendering of a house and its garage at Charleston, South Carolina. Roger H. Bullard, Architect



saving and economy of maintenance, there is much to be said in favour of its contiguous placing.

It will also be noticed from the examples shown that in practically every instance there is a tendency to return, in some measure at least, to the old usage of a court—the old forecourt—either fully enclosed or, perhaps, open on one or more sides. For compactness, convenience and effective grouping, there is much to be said for the court arrangement. The placing of the garage and other dependencies about a forecourt creates a nucleus, both appropriate and logical, for further coherent composition and the laying out of gardens, swimming-pools and other dependent features with relation to the dwelling. Furthermore, court composition opens a way to making the most of a limited area of ground. No matter how close to the road the entrance to the forecourt may be, the court system of planning

Without undertaking to advise a return to the forecourt for sentimental or archaeological reasons, such precedents, or adaptations of them, are worth considering, even for moderate-sized establishments, with a view to the consistent and worthy recognition of the position of the garage in relation to the dwelling, both for the architectural satisfaction to be derived therefrom and for the purely practical reasons to which allusion has already been made. When the garage is kept as a separate entity it is likely to be slighted architecturally and tends to make the general plan invertebrate and sprawling.



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ELSIE DE WOLFE

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New York City

Modern Table Glass

(Continued from page 36)

and compotes. Especially effective is the stemware of Belgian crystal in cased ruby, emerald or amber cut with grape and leaf design. Appropriate for yachts is the stemware in clear crystal banded with gold and decorated with sail boats in brilliant colored enamels. Orrefors engraved crystal is a brilliant product of the successful attempt in Sweden to unite art and industry.

Simon Gate's designs of nude female figures seem modelled upon the surface of the glass, their opulent curves suggesting the traditions of the Baroque, their strength, the intaglios of Michael Angelo, while Edward Hald's designs are almost classical in their simplicity. The magnificent ornamental examples are signed by the artists and to the sumptuously decorated covered urns and vases have been added services of table crystal both white and colored, each piece possessing the stamp of individuality.

Smart cocktail mixers of sparkling crystal in streamline silhouettes are engraved in delicate grape designs, have convenient handles and long silver plungers. A liqueur set has a swan shaped decanter with removable silver head and twelve tiny crystal glasses, while entirely different in design is a cordial set of clear crystal with square cut decanter and glasses on a black glass tray with silver rail. Crystal stemware from Sweden comes in a lovely sapphire blue, in clear smoky topaz, canary or ruby and in delicate green with slender amber stems.

The afternoon tea wagon seems to be supplanted in favor in some houses by the mahogany cellarette with drop leaves, that obligingly goes the rounds on its sturdy little wheels, the top opens disclosing highball, cocktail and whiskey glasses, coasters, ice bucket and four decanters of fine crystal, the equipment completed with fruit squeezer, cocktail shaker, ice tongs and pick. Mirror plateaus elaborately framed in gilded bronze, repoussé silver, or bordered with engraved crystal or colored enamels have returned to favor and most effectively repeat the beauty of the table deco-

ration of Venetian glass or frosted crystal.

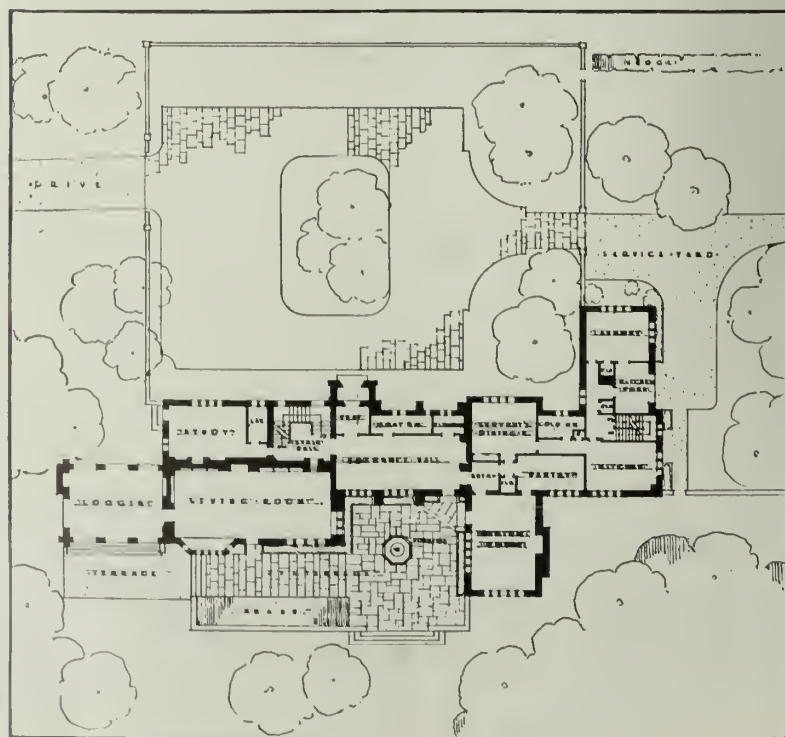
Crystal trees with silvered trunks and green glass leaves blossom in pink, yellow or blue, while art triumphs over nature in the trailing clusters of long stemmed water lilies and half open buds in crystal, with their silver leaves reflected in a mirror pond. Other novelties in table decoration are pigeons, eaglets and long tailed pheasants in cut and polished crystal, probably inspired by the English silver birds. Novelties in modern Italian glass are gardenias, calla lilies and long stemmed roses in opaque ivory glass, in delicate rose, in rich ruby, or yellow.

Among other purely ornamental examples are vases of Baccarat glass, for which France was famous in 1840, some in diamond cut, others deeply engraved in intricate patterns. An interesting revival of an English glass in vogue nearly half a century ago appears in the sherbet glasses, plates and finger bowls of spun glass in which two colors are combined, one spun upon another in thread-like lines, the graceful shapes are finished with crimped or fluted edges and the lovely colors are citron, spun with amethyst, rose or green, orange with rose, and green with gold.

No more exquisite Bohemian sherbet glasses can be found than those made by Lobemeyer in clear crystal, with a graceful scroll decoration in raised enamel finished with coin gold and bands of tiny pearls, the glasses rest on small oblong plates with the same elaborate ornamentation. Especially pretty are the swan shaped flower bowls of French blue crystal, reeded with thread-like lines of white and the trumpet shaped vases of clear crystal decorated with blue, shading from deepest cobalt to faintest aquamarine, other flower bowls are in cut and polished crystal, in ruby twist, in the new ivory, a translucent opaque glass with lovely texture and color. Entirely new are the two and three branched candelabra of cut and polished crystal in purely modern design.

Plan of the Mercer Home

(Continued from page 33)





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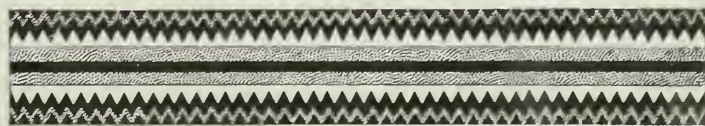
Palm Beach

Bar Harbor



TAFFETA

inevitably brings to mind the elegance of French court life of the 18th century. The taffetas in Cheney Brothers' collection—plain, striped or brocaded—are so authentically adapted from the original sources that they are exquisitely reminiscent of a great period of decoration in France. Cheney Brothers are introducing this season Marquise, one of the heaviest taffetas which has ever been made and which drapes in crisply regal and luxurious folds. It can be had in the usual wide range of colors found in all Cheney Brothers' taffetas.



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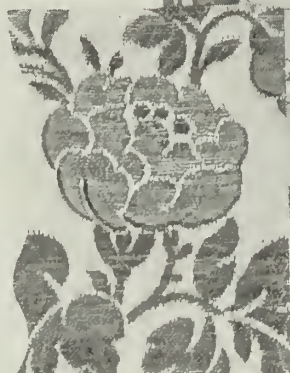
—AUTHENTIC FASHIONS AND FABRICS

The Exhibition of Persian Art in London

(Continued from page 41)

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Persian figured velvet, about 1600, having the same design as a piece in the Victoria and Albert Museum. It was loaned by Art Institute of Chicago

the garments of the women of Kerman. This craft is maintained to-day in Persia with a high degree of skill, and throughout the 19th Century many delightful table covers, cushion covers and wall hangings were produced in a half-dozen different styles. The most delicate were made at Kazvin. In a thin outline of chain stitching in silk or metal thread, little bouquets of flowers were rendered, lightly sprinkled on a thin taffeta silk. Mauve and violet, pale blue and faded rose, these embroideries are the essence of feminine charm, fit counterpart for the dainty furnishings of a French *boudoir*.

The same stitch was used again, but in a more utilitarian guise, on wadded cotton mats originally for the bath, though sometimes, too, used as prayer-rugs. These seem to have been made the length and breadth of Persia, and the style varies according to the district, but at their best, with a fresh white ground and simple flowers in two shades of blue and green, they have a direct and honest charm

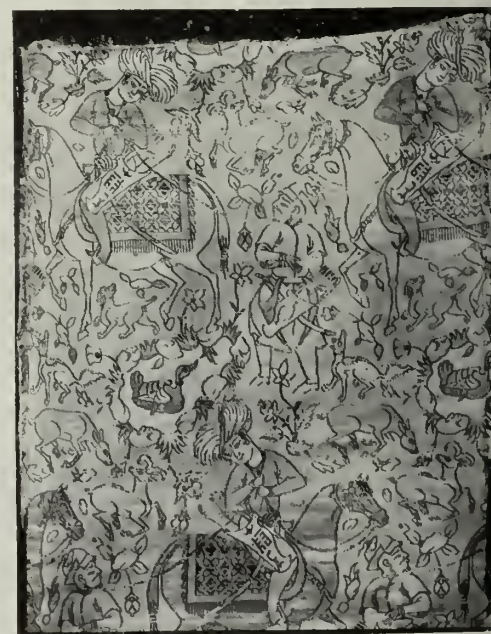
that is quite in the spirit of a New England 18th Century room.

Far more pretentious are the metal embroideries on satin or velvet. These can be very regal indeed. Thus, in the Shah's collection, there is a saddle-cover of crimson velvet, included in the Exhibition of Persian Art at the Royal Academy, London, in which the pattern is wrought in masses of gold with solid incrustations of real pearls. This sounds perhaps a bit too ostentatious, but, given the romantic charm of oriental wealth, it has real aesthetic worth. The simpler examples of the type, too, have often a sober beauty. Thus, on a grey ground, large poppies will be rendered in a solid basket stitch in gold, or against red velvet, silver will make a more interesting foil.

The most striking of the Persian embroideries, and perhaps the most familiar in the western world, are those commonly attributed to Resht, a city of north Persia, though these too were equally made at Isfahan. They are a glorified patch-work quilt, but made of tiny units, an intricate mosaic of vari-coloured felt, fitted together in patterns of flowers and birds, vases, sometimes animals, and even, in rather pretentious instances, human portraits, and held with a half-dozen kinds of stitches in many-coloured silks. The dominant tone is always turkey red, a little too flaming for the average room but now and then it has a saving grace in a dark hall or sombre spot.

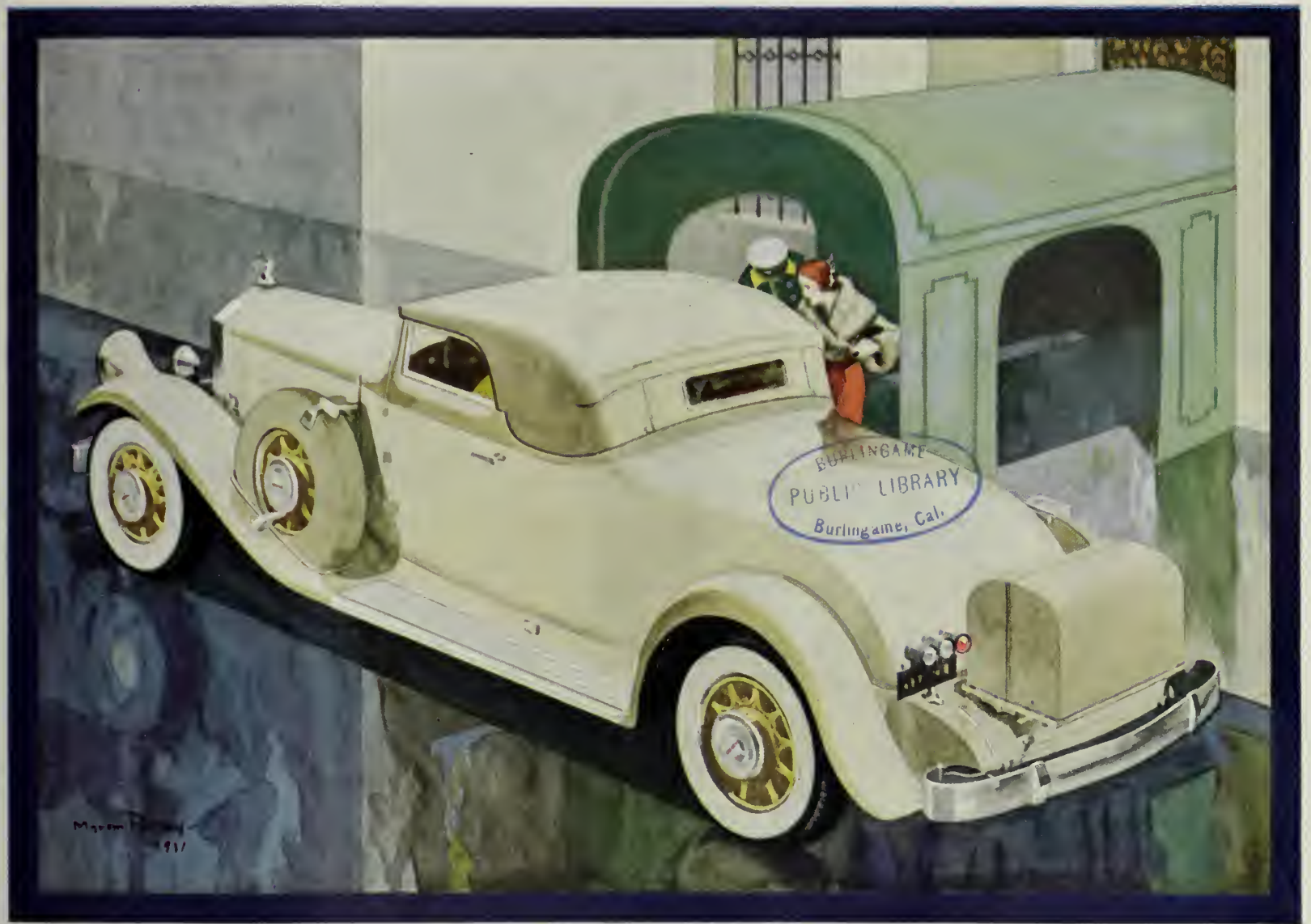
In the most dignified rooms there is no substitute for tapestry, but its very dignity proportionately limits its utility. Where something less portentous is required, something light, or something crisp, something ostentatious or something vivid, a Persian textile may provide the one solution.

Brocaded silk tissue with amusing figures of animals on a light grey-blue ground. Loaned to the exhibition at London by Miss Lizzie Bliss





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The Up-to-Date Garden Roses

(Continued from page 43)

want Charles P. Kilham and Cuba, both differing widely but both good.

But there is a class of roses called in the trade "novelty" roses, which means that they vary so much as to be virtually indescribable. Of these Talisman is chief. It has red in it, and yellow. It has salmon and pink. The bud is one thing and the open flower is another. At all stages it is piquant and desirable. With it I should put the new President Herbert Hoover, just emerging from the greenhouse, and having flowers that are bewilderingly variable but always strikingly attractive. One of its particular advantages is the vigor of its growth and the fact that it bloomed for me at Breeze Hill right up to the time when Jack Frost shut down on all rose bloom.

What I have above written about these up-to-date Hybrid Tea roses must not be taken as authoritative. It reflects my own personal garden experiences and a considerable view into other gardens.

Now anyone who gives me a fair chance to express myself about roses knows that I am greatly in love with the newer type of hardy climbing roses that represent, more than any others, American investigation and American accomplishment. With only one or two exceptions, these are once-blooming roses, but when they do bloom that is an event not to be forgotten! The class of Climbing Hybrid Teas, which purport to bloom all the season but do not do it, fails to attract me. I know that those I am about to mention will, when they have a little maturity, bloom greatly and please as well.

The very first one to mention is the best of all hardy climbing roses, Dr. W. Van Fleet. It isn't new, having been first introduced just about twenty years ago. It takes the greenhouse rose outdoors on to the trellis or the garage, or over the hedge, and under wise treatment its fifteen to twenty-foot shoots are covered rather late in the June season with flowers that I will describe by quoting from "Modern Roses": "Bud large, long-pointed; flower large, open, double, very lasting, moderately fragrant, cameo-pink fading to flesh-white, borne mostly singly on long, strong stem." Those who have this rose are fortunate, provided they have not been pruning it rigorously. To get the best flowers, much old wood must be permitted to remain.

There is offered this year New Dawn, which is said to be an ever-blooming Dr. Van Fleet. I hope it is. I haven't seen it.

A half-dozen years ago, the American Rose Society broke into the treasures of the Federal Department of Agriculture accumulated through the hybridizing genius of the late Dr. W. Van Fleet, and introduced Mary Wallace, a large-flowered and altogether lovely warm pink climber that has made good everywhere. Differing from it but also of unique value, is Alida Lovett, another Van Fleet rose.

The dreadful name Mme. Gregoire Staechelin belongs to the exquisite large-flowered pink and white rose coming to us from Spain, and not to be overlooked because of its unpronounceable designation. It is rampantly vigorous.

The hardy large-flowering yellow climbing rose does not yet exist. The nearest to it is Paul's Lemon Pillar,

which is good but rather reluctant to give us many of its immense flowers. Le Reve, smaller, but beautiful and fragrant, is a clear and definite yellow. South of Pennsylvania, Emily Gray is the best yellow up-to-date. It has been called erroneously the "Hardy Maréchal Niel" because it resembles that magnificent old southern Noisette. Its foliage is exceedingly decorative.

Lemon sometimes, primrose sometimes, fading almost to white, the five-inch open, single blooms of Mermaid are always a pleasure to see, and that pleasure is repeated continually, because this rose blooms all summer. It isn't particularly hardy, but it is particularly beautiful, and it must not be pruned.

I have almost overlooked the necessity for large-flowered white climbers. The best of them is Purity, which, like Silver Moon and Mary Lovett, is of American origin, all three being dependable white climbers of vigor and propriety.

It was through the genius of the French hybridizer I have previously mentioned that we got the hues of sunset into the climbers. Jacotte is the topnotch in this group, but Coralie and Albertine are not to be overlooked.

There is a richness of reds of varying hues available among the hardy climbers. Paul's Scarlet Climber, brilliant as it is, is in danger of being overdone, because it is possible to have too much of a good thing. Scorchers, on the other hand, has not been done at all, but I think is coming into commerce this year. Its immense flowers are of the most brilliant scarlet, and are well described by the name given to the variety by its talented Australian producer.

Zephyrine Drouhin is clear, clean, light crimson, sweet, thornless, and altogether desirable. It gives us a good illustration of how fine things may be overlooked, because it was introduced in 1868, and yet it is almost new in 1931!

There are three beautiful large-flowered Australian climbers that are in commerce. The flowers are loose and, to me, a peculiar reflection of the ideals of Mr. Alister Clark, the hybridizer who did them. They are different shades of red and deep pink, and the names are Kitty Kininmonth, Miss Marion Manifold and Black Boy.

It would be a rose crime not to mention the deepest red of all the hardy climbers in Dr. Huey. It is real deep, rich scarlet, and it fades acceptably and not disgustingly. Of American origin, it also is a little old but very new.

It would also be most improper not to mention as up-to-date roses several of other types than those heretofore discussed. *Rosa hugonis* is a simply superb shrub which if it never had its covering of clear yellow single flowers would yet be worth planting. *Rosa ecae*, a little more refined, equally vigorous, completely adaptable to the shrub border, driveway and similar locations, is a more beautiful plant, and its flowers are pale primrose.

Utterly different is the Rugosa hybrid F. J. Grootendorst, properly described as "a Rugosa rose with the flowers of a red carnation." These flowers come all season, and the plant

(Continued on page 97)

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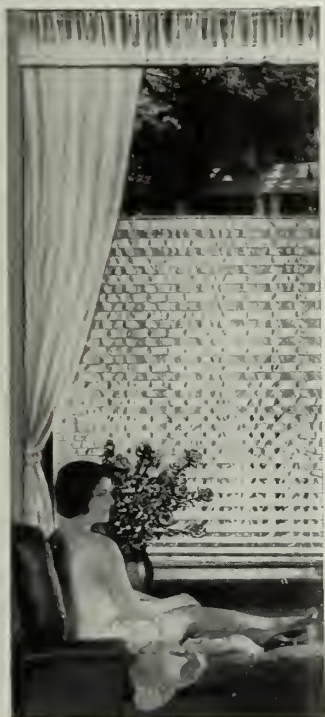
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«CREATORS OF DISTINCTIVE BUSINESS HOMES»

Broadway To Date

(Continued from page 46)



Basil Rathbone who plays the rôle of Hugh Dawltry in "Heat Wave," by Roland Pertwee at Fulton Theatre

the acting of all concerned and the designs by Jo Mielziner, "The Barretts of Wimpole Street" remains one of the finest comedy-dramas of many seasons.

"AS YOU DESIRE ME"

Pirandello confines himself absolutely and exclusively to the fascinating problem: Are you you?, Am I I—and, as a variation, Who is any one? He is the most original playwright in the world today, and the only one who can make problems of metaphysical and pathological psychology absorbing and recognizable.

"As You Desire Me," Pirandello's latest play, has not the depth or mystery-magic of his other great plays, nor has it their labyrinthine details, but it is for all that as fascinating a study as you'll see this season, unless it is the other Pirandello play, on the way.

The play opens in Berlin. The Unknown One, the mistress of Carl Salter, is told on her return to his house and while she is uproariously drunk that she is the ten-year-missing wife of an Italian. The woman had been ravished and carried off during the war in the German invasion.

She is not this woman, but, to change her mode of life, she becomes an imposter. In the second and third acts we see her at the home of her "husband" and her relatives, near Milan. They all accept her until Salter, out of revenge, brings into the house the real wife whom he has found in an asylum. She is a hopeless idiot. The Unknown One sneeringly disillusions her "relatives" and "husband", and taunts them all with lack of faith. Everybody but the audience is still somewhat in doubt about who is the wife when the curtain descends. Pirandello says here, Where ignorance is bliss, why squawk?

As the Unknown One, Judith Anderson does the biggest thing of her career. Drunk, sober, pathetic, laughing, she dominates the play and carries it from beginning to end. The rest of the cast was unbelievably bad.

"GREEN GROW THE LILACS"

An Oklahoma folk-play (model 1900) by Lynn Riggs, called "Green Grow the Lilacs," trumpeted its way to victory on the Guild stage. Trum-

peted? Well, not quite, maybe. But, being full of laughter, absurd romance, open-airishness and that form of unsophistication which has made New York a by-word among the inmates of the Wide Open Spaces, it at least put some of the old bucolic pep back into our seedy "up-to-date" local drama.

We have a cowboy, as clean as a movie laddie, a fellow who loves the lilacs, the moonlight and the trill of the robin, come a-wooing an orphan lass. Now, there is a dark villain who reads the *Police Gazette* also a-wooing of the orphan annie. At a wild party at Old Man Peck's house the cowboy gets into a fight with the black villain, and the latter falls onto his own k-nife and dies!

But if you've heard and read it all before, you've never seen it done just the way the Guild has put it on. It is a Pastoral Symphony, which if you do not take seriously you will enjoy enormously for its great robustness, Rabelaisian yowlings and meowings, the unusual settings of Raymond Sovey and the superb comedy of Helen Westley as the orphan annie's aunt—about the funniest thing in her career.

June Walker looked surprisingly mature as the girl and Franchot Tone and Richard Hale played the Angelic Cowboy and the Hellish Hired Man respectively in an extreme manner tottering on the edge of burlesque.

The songs between the scenes of this corking play almost turned it into a musical comedy. I think they should come out.

"CAMILLE"

A miracle! A miracle! Marguerite Gautier, born seventy-nine years ago under Napoleon the Little, still retains her youthful grace and a good deal of her girlish pull. Marguerite Gautier is, as most of us know, dear old Camille, the sophisticated, worn-to-a-frazzle near-queen of the *Demi-Monde* of Paris who fell in love, in her tuberculous career, with Armand Duval, a romantic boy right out of Alfred de Musset's ink-pot.

The Civic Repertory had the prescient courage to revive the play, and—another miracle!—it made a tremendous popular hit. Eva Le Gallienne, to my way of thinking, has done one of the three best things of her career, the other two being Juliet and Hedda Gabler.

It is so long since I saw "Camille" played by the Misses Wainwright, Nethersole, Harned and Fanny Dav-enport that Miss Le Gallienne's creation of the love-stricken courtesan was practically a novelty to me. She put into the part the lighter touches and the deeper notes with a transitional ease that evidenced much practice and study. And she made up excellently as Macabre Gayety.

Leona Roberts as Prudence was spontaneously funny. Ben-Ami was impressive as the father of Armand, a little too impressive at times. Morgan Farley's Armand Duval lacked fire and warmth.

Miss Le Gallienne is going to take a vacation for a year. She deserves it. "Camille" alone is an exhausting job in its finesse and elasticity.

"AMERICA'S SWEETHEART"

Extra: The movies take it on the chin again! If satire can kill America's main pastime—but, why talk

(Continued on page 86)



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Among the New Books

(Continued from page 74)

great adventure in his life escape him. His father, according to his account, was a rich Dutch general who was responsible for the colonization of Java and a superman in every particular except that when he died at an advanced age in the Boer war, after fighting "half nude like a savage, brandishing a huge sabre and invariably in the front of the battle" and requiring "seventy-three wounds" before he succumbed, left his family without a dime. Young Tellegen wanted to be a sculptor and he went to Paris where he got a job posing for Rodin. He posed, it seems, as the male figure in Rodin's "Eternal Springtime" which is now in the Metropolitan Museum. But Rodin wouldn't permit him to go to Paris and tried to keep him like a prisoner at Meudon. He sneaked out at night, returning before Rodin awoke. Moreover Tellegen aspired to be an actor and Rodin tried to dissuade him of this ambition, saying that *cabots* were no good and becoming furiously impatient when he overheard Tellegen declaiming some verses. The first chance Tellegen got he dropped Rodin like a hot brick. Simply ran away from him. But, curiously enough, he still entertains toward Rodin and Sarah Bernhardt his liveliest sentiments and affections. He was Bernhardt's leading man and lover, though he was much younger than she was, and her practical-joke revenge upon him when she caught him straying is recalled by Tellegen with a tenderness, humility and devotion such as one rarely encounters in memoirs or confessions of this sort. Tellegen has had an extraordinary life. He has been a professional pugilist, artist model, prospector, gambler, bull-fighter, baker, actor and star of the screen. He has won and lost fortunes. He has been in jail and has been on the point of starvation. He has been given up for dead by the doctors and his love affairs have been wild and pas-

sionate. . . . As I say, I take with a lot of salt this stuff of Tellegen's about his superman father and his extraordinary mother (that may be laid to filial piety and so be commended), but, taking it all in all, what he has to recall about himself makes a quite enthralling story. I suspect, by the way, that Donald Henderson Clarke had something to do with the putting of Tellegen's story into just this form we have it. Mr. Clarke denies this. If Mr. Clarke is correct then he should be flattered that Mr. Tellegen has read his work so closely that he has absorbed some of Mr. Clarke's peculiarities of style.

"THE EDUCATION OF A PRINCESS"

The Grand Duchess Marie of Russia is now working in a Fifth Avenue department store. She is beautiful and gracious and charming. She has written a book called, *The Education of a Princess* (Viking Press) and it is a book you ought to read if only to marvel at what the human soul can stand. Here is an account of high courage in the face of disaster, of serene integrity when the world was collapsing about her, of a delicate and carefully nourished woman who battled for existence under handicaps that you and I, probably, will never encounter. She was one of the last of the Romanovs in Russia. She was brought up on a great estate, presented to the czar, married according to precedent to a Swedish prince, and then the revolution came, sweeping the world she knew from beneath her feet and reducing her to abject poverty. She bore the brunt and it left no bitterness in her heart. The philosophical reflection of her story is implied in the title she chose, *The Education of a Princess*, for she came to understand, through trial and suffering, that bigger things were happening for the human race in Russia than matters concerned with her own comfort and luxury.

Broadway To Date

(Continued from page 84)

about such a thing? Satire never killed a sport.

"America's Sweetheart" is the musical follow-up of that fine satire, "Once in a Lifetime." And "America's Sweetheart," as entertaining and as laughable as it is in certain spots, proves that this sort of thing can't be done twice in a lifetime.

Fields, Rodgers and Hart built it up in and around Hollywood, a place few persons know and to which all want to trek. There is a little plot, too, about a girl and a boy—he becomes God's gift to the girls of America. The story will not ruin the reputation of "Tristan and Isolde."

But there is one lovely thing in this show, the three quaint old-fashioned Forman sisters singing their high nasal songs in a demure manner. They made a tremendous hit, deservedly. Jeanne Aubert, a bash, tall blonde from Paris was rather—yes—well, rather: *comprenez vous?* Gus Shy and John Sheehan were the haw-haw makers. A pleasant show.

"YOU SAID IT"

Messrs. Yellen and Holtz said to one another, "Let's put on somethin' sweet an' hot." They did. They called it "You Said It," all laid in a college with a hollow oak, a campus walk,

a fraternity house, a medical laboratory, solid necking, and the rest.

Nothing so new about it, however, that it caused any critic to come out of his usual doldrums until Lyda Roberti, blonde, plain-looking, angular, blew pandemonium through the house with her variations on a "Sweet and Hot" song. Just what Broadway's childish heart had been crying for these many moons! Result: Roberti is now a household word, her salary went up like a skyrocket, everybody's talking about "Great Roberti."

All in all, an enjoyable musical comedy, with Lou Holtz, Mary Lawlor and Stanley Smith lost in the over-night miracle of La Roberti. Such is Broadway, *mes enfants*.

"DOCTOR X"

The mystery melodrama having touched bottom like the rest of everything else in this country, a revival set in with "Doctor X," by Comstock and Miller. The juice of the matter is that the audience has got to guess who is the perverted killer of nine persons. It turns out to be a fellow that I never would have guessed; a famous scientist.

Terrible? No. It was delightfully and gelatinously stupid and progressively interesting.

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American-Oriental Rugs

(Continued from page 72)

be given to these tones when selecting rugs. This important aspect has received especial attention from American designers who have borrowed and successfully adapted various motifs and in this way evolved rugs suitable for particular types of rooms. These patterns may not come within the scope of those that are regarded as strictly Oriental, withal that no few of them reveal a direct Eastern influence.

To describe three of this type and the suitability of each to some particular scheme. One has a dark blue ground which in itself is reminiscent of the Chinese, the same influence disclosing itself in the arrangement of English floral sprays in the center panel and in the border, the colors including several shades of tan, henna, ivory and light blues; a rug which would be perfectly appropriate in a dining room in the style of Chippendale or in a room where the furniture showed Oriental influences such as many of Chippendale's designs and the lacquered surfaces popular in the reign of Queen Anne and during the time of Louis XV of France.

Another rug equally suitable to the interiors mentioned or for a bedroom or hall follows a modern German de-

low for variable ground colors while the actual ornamental designs embody reds, soft rose, various shades of brown and tan, green, and blue, old ivory, and black. But while all of these are combined, the whole design is so perfectly balanced that like the instruments of a fine orchestra, no one is obvious to spoil the harmony.

Our first thought in connection with small rugs is naturally to regard them as floor coverings. That, however, is by no means the only use to which the smaller sizes and even the fairly large ones may be put. In fact, shortly before essaying to put our impressions on paper we saw numerous examples of the American-Oriental pieces used for other purposes than to beautify floors. As hangings, for instance, it cannot be denied that a suitable pattern is an undoubted addition at the end of a room where there is a wide blank wall.

Then, too, we sat, yes lounged for a while, on a one-end sofa draped with an American copy of the famous Joshaghan Ghali rug, now in the Victoria and Albert Museum. Beautiful as it was as a medium of brilliant color, it must be said that the sense of languorous and sensuous ease af-



This is a Persian royal Caliph rug with a tan ground and central motif of palmette blossoms and flowers. The border is a black ground with Mongolian clouds in colors. Courtesy Mohawk Carpet Mills

sign in which there is a very distinct Oriental influence. The arrangement of the pattern has that subtle indefiniteness so essentially Chinese, while among the numerous colors, coral, gold, green, ivory and others have been effectively combined to form the pattern upon a light tan ground with the ground of the narrow border of a deeper tone of tan.

Possibly the most remarkable of the three is a geometrical panel bordered by a floral band on a black ground. The panel itself is divided into thirty-five smaller rectangles, each of which is woven with a pattern taken from an Oriental prayer rug, and let it be said that the thirty-five include an exceptionally interesting series of these romantic designs. Nor can we imagine a more interesting occupation than the study of the various types of lamps, niches, and other symbols which have been so carefully repeated by the mechanical weaver from original rugs made centuries ago. Such an interesting composition offers almost unlimited scope for the introduction of various color shades. In the first place, the different miniature prayer-rug patterns al-

forded by the rich softness of the lustrous surface made even a greater appeal to our love of comfort. And here the suggestion is made that more sofas be draped with these silk-like rugs to bring tranquility to the tired business man and to weary scribes; for who is there who could not relax upon so lovely a couch to be soothed to pleasant thoughts, far removed from all appertaining to so sordid an occupation as work, by the touch as soft and almost as seductive as that of a woman's hand?

Even after some study and experience gained from close observation, it is by no means always easy to distinguish an American machine-made rug from an Oriental that may have served as the pattern from which the modern fabric was woven. Yet very distinct differences exist between the two and the most outstanding is the regularity of the weave present with a machine-made rug; a hand-woven piece of any moderate size invariably revealing different degrees of tightness when examined. Similarly with many of the rugs made by hand in Asia, it is not uncommon to find a

(Continued on page 92)

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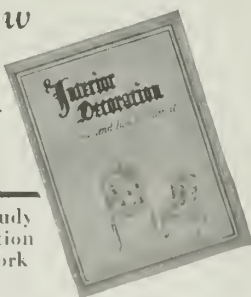
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Low Prices Offer Building Opportunity

(Continued from page 68)

struct two years ago, a 15% saving on \$40,000 means \$6,000, lowering the cost to \$34,000. Assuming that the architect's and contractor's fee and profit, respectively, and other incidental fees total 20%, then a further saving of \$1200 is made or total of \$7200. Now, if a mortgage in the amount of 50% of the cost of the operation is sought, the mortgage is reduced by \$3000. Calculating interest, amortization, discounts, etc., at 0%, an annual saving in mortgage charges of \$270 is made. Thus a 15% saving in the construction cost of the \$40,000 house becomes \$7200, plus lower mortgage charges of \$270 annually.

The lower cost of a home is an advantage in obtaining a mortgage, in view of the fact that mortgage "institutions" are stiffening their requirements by making "conservative"—that is stiff—appraisals. The effect of this policy is to reduce the amount of mortgage that is lent on the property.

One of the best opportunities of saving at the present time—if indeed it is not the best in some cases—is found in the bargain prices that are to be found in good residence land all over the country. This is an aftermath of the colossal building and real estate boom. Its effect on the investment value and on the economy of the home is too little appreciated by the public. An architect feels that, ordinarily, people pay too much for their land. Either that, or land is so high priced that often a homeowner cannot afford enough of it to set off his house properly, or, if it is a country house, he cannot buy enough to allow him room for developing an estate, with lawns, gardens, trees and other landscape features. An axiom in home finance is that a plot of land that is undersized, as compared with the house that is built upon it, hurts the investment value of the property as well as its artistic value.

Unfortunately, in times of boom, there is little chance of escaping this dilemma of the high price of land. Good residence land is then at a premium and speculators make the homeowners pay the price. But in a business depression, the shoe is distinctly on the other foot. Then, speculators find no buyers and they are forced to unload land on the market because it is too expensive for them to carry. Unimproved land, returning no income, costs its holder about 10% or more a year on the purchase price, what with interest, taxes and assessments to be figured on. And, generally, land that is not improved with building cannot be mortgaged. The speculator is in a worse position than if he were carrying stocks that pay no dividend.

It is impossible, of course, to gather statistics on the drop in the price of good residence land, and for this reason little is said about it in business news. Nevertheless, it is safe to say that land is now being drastically deflated—and not only in Florida, either. The homeowner welcomes this development because it restores a more normal balance of land cost to house cost.

To return to the case of our house with construction cost of \$40,000 in 1928, and for which a 15% reduction means a cost of \$35,000 today: Now, the land for this house might have cost in 1928 as much as \$12,-

000. If its original owner would be obliged to sacrifice it in this market, he might obtain no more than half the 1928 price. The homeowner, therefore, would save as much on the land as on the construction of the house. The comparison then would be:

	1928	1931
Construction cost of house	\$40,000	\$34,000 with 15% reduction
Fees, profits, overhead 20%	8,000	6,800
Land	12,000	6,000
Total Cost	\$60,000	\$46,800, or 22%

The cost of landscape and of the miscellaneous work on the plot that is not covered in the construction of the buildings, is not figured here. This is such a variable item, ranging from planting and grading to construction of roads, paths, terraces, rock excavation and drainage—that generalizations are futile. However, savings in this department are almost certainly greater than the 15% reported for buildings. This difference is due to the fact that labor employed on the buildings is generally skilled craftsmen of the unions whose wage scales have generally not been reduced; while on the other hand, the work on the lot outside the buildings is, for the most part done by unskilled or semi-skilled labor, and is non-union. In this latter class of labor, wages are much lower than they were two years ago. In the district around New York City, wages for this type of labor rose as high as \$8 and \$9 a day, whereas today reductions from these figures of as much as \$5 are reported.

The point to be made regarding the whole matter of reductions in the cost of a home is, one sees clearly, that it goes much further than a 15% reduction in the cost of construction, which is the figure usually quoted in current analyses of the situation. Attention is usually centered on the item of construction because it is the only item on which statistics and records are available.

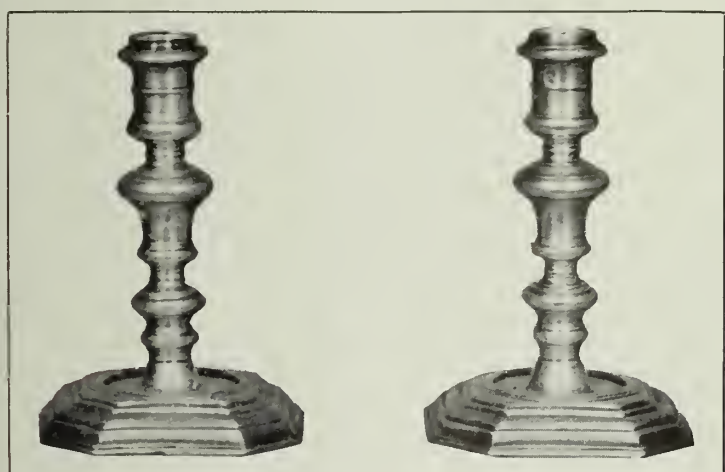
But, of course, the construction cost is important. Being the largest item in each house building project, it deserves most thorough analysis, extending to all the thousand and one details that enter into a house, and involving a choice of materials and labor in some twelve to twenty trades, as the case may be. Obviously, one encounters considerable variation, depending on the character and quality of the construction, the materials used, and the locality. One must remember that house construction is still largely a local industry and that therefore it remains almost entirely an individual handicraft process.

On this account the management of a building operation should be handled with greatest care by experienced men. Otherwise the full opportunity for saving may be missed. The owner should retain only the most capable and experienced architect and he should agree to the selection of the ablest contractor. Here, certainly, it will not pay him to seek reductions in cost. The first consideration in procuring a home should be, of course, an artistic and practical design, because the house will lose value without it. The design should be most carefully carried out in the working drawings and specifications, with an eye to all possible savings, in both materials and labor. Recent

(Continued on page 95)



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American-Oriental Rugs

(Continued from page 88)



From an 18th Century English Home . . . for a Country Home of Today

The unusual combination of woods and fine design of this recent importation, illustrated above and below, make it an exceptionally fitting group for a modern country home. The cabinet is of knotty pine with oak panels, and the six chairs and table of light walnut and oak. A splendid example of the painstaking craftsmanship of provincial England, they are representative of the many equally interesting and authentic treasures to be found in our studios.

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variation in the shade of what intends to be the same color.

The explanation for the consistency of the American Oriental weave as compared with the variable quality of some Eastern rugs is accounted for by the fact that "a machine never gets tired", as one man recently expressed it. Really, this fully explains it, because while a machine will always work with the same "pull", the hand tires as the day goes on and it is easy to imagine that a poorly fed peasant working at his loom in a hot climate would soon lose the zest with which he first started the day. Also and further explaining the diversities of the weaves of Eastern rugs and carpets; the larger pieces would be woven with "all hands of the family on deck" and it is unlikely that the younger members would either have the experience or the power to weave with the same exactitude as the older ones.

Variations in the shades of the colors would result when a new batch of yarn was dyed by some peasant-weaver who was either careless or lacked ability in adjudging the ingredients of the dye. A failing that cannot occur in the modern factory where the dyes are the result of carefully prepared formulae which, should they vary owing to some action of the chemical ingredients, are immediately discarded. Nor is it any exaggeration to suggest that the colors and shading of the modern American-Oriental rug have contributed as much to its popularity as the actual design.

Any able workman is deserving of recognition and to become familiar with this "baby" of American enterprise is to at once acknowledge that it has grown and progressed apace. This writer has on numerous occa-

sions heard the complaint that the import duty on rugs is excessive, but, if the American-Oriental rug is an outgrowth of that import duty, we have to admit being in agreement with the imposition of at least one import duty.

One other point which if perhaps wholly utilitarian may be of assistance to some in preserving their rugs and carpets. Some of the following "do's" and "don't's" were learned from an experienced man; others are the result of observation. It is well to remember that dirt and grit are abrasives which will in time cut the threads of a carpet or rug. To remove these a vacuum is undoubtedly more efficacious for though a broom may be equally so, it is apt to tear the fibres where the pile is long; and we have seen Eastern rugs from which much of the surface has been almost entirely "swept" away. One other "don't" refers to the rolling and gripping of a section of a small rug and then shaking the remainder. No few quite valuable rugs have been "broken" in this shaking, which is both unnecessary and far less effectual than a careful running over with a vacuum as often as is necessary.



The English furniture and treatment of this living room is beautifully set off by a Tanjore Axminster rug with a Persian panel design. Courtesy Charles P. Cochrane Co.

Under Cover

Grand Parade of Books About Art and Cognate Matters

By BENJAMIN DeCASSERES

CHARM. By Margery Wilson. Fredrick A. Stokes Company. \$2.50. Charm—in personality, writing or a landscape—is a form of magic. Indeed, etymologically, the word originally meant an incantatory poem or song that caused bewitchment, enthrallment. It is as elusive as the word "soul" or "personality." Charm is thus the radio-activity of the mind and flesh, an effulgence. It is a composite of naïveté, mental beauty, poise, and one other quality, which defies analysis—aura, shall I call it?

The book of Miss Wilson is written in a popular style. The book itself has charm and thought. It might be called a text-book of how to be lovely, for charm, while it is often

inherent in those who have it, can be cultivated by mental attitude and study, according to Miss Wilson.

There are ten chapters in Miss Wilson's book: "Charm," "Being Natural," "Physical Charm," "Men and Women," "Conversation," "Correspondence," "Individuality," "Poise," "Harmony," and then a summary.

"The magic of charm is fast becoming the criterion of a new aristocracy," says the author. And this is the keynote of her book: the building of an aristocracy of cultural manners and beauty, sadly needed among us Americans with our reputation for brusqueness,

(Continued on page 95)



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COLORS

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9313 Jade-Green	9666 Russet	9222 Morocco-Brown
9268 Apricot	9296 Scotch Heather	

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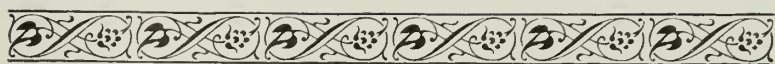
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Why Go to Europe?

(Continued from page 63)



Das Kurhaus, in Wiesbaden, one of the world's most beautiful and popular medical spas—resort of squires and dames of high and low degree

Luther found shelter there after leaving the Carmelite Monastery at Augsburg, where, as an inmate, he had refused to recant what in those days of bigotry had, by the papal prelates, been denounced as his blasphemous heresy. Here, at Wartburg, the minstrels of the twelfth century held their periodic contests. The room which Luther occupied is in the state it was in during Luther's time—the desk at which he wrote those "heresies" which founded the Reformation, a new sect and a vast following to this day. His chair

family was, musically, one of the most remarkable in Europe. In seven generations it produced forty-nine musicians, twenty odd of whom were masters of the art.

Regensburg or Ratisbon, hardby, is a charming old town for a leisurely historic hunt. There is much of interest in this city on the banks of the Danube. To Americans its most alluring monument to the achievements of a Kultur of the aggressive spirit—*über alles*, is the Walhalla, its hall of fame, stately on a beautiful hill.

The Walhalla, or Hall of the Chosen, as it is often referred to, is a temple resembling the Parthenon, standing on a wooded hill and visible for many miles. It is approached by a flight of more than two hundred steps and terraces. King Louis I laid its foundation in 1830, and it was opened in 1842. Its exterior is Doric in form, with fifty-two fluted columns surrounding it. Its magnificent hall is ornate with a coffered bronze ceiling and above the cornice are sixty odd marble tablets bearing the names, busts and other evidence of Germany's immortals. The frieze of the elaborate architrave symbolizes the history of the German nation. From without, an inspiring view may be had of the Bavarian Forest and the Valley of the Danube.

Ratisbon, the *Castra Regina* of the Romans, still includes Christian structures of the origin of the Carolingian period. It was once one of Germany's important cities,

and particularly noted for its goldsmith's art and its tapestry weaving. Ratisbon Cathedral is generally regarded as Bavaria's chief Gothic edifice.

These five famous old German cities—Nürnberg, Rothenburg, Augsburg, Eisenach and Ratisbon—are among literally hundreds of similarly romantic cities which are worth attentive exploration by every objective traveler from any part of the civilized world.

The final phase of the life and works of Richard Wagner, the colossus of "tone, word and action" in the realm of great music, endures as

(Continued on page 96)



Kapellenplatz, Rothenburg, Germany, scene in 1631 of historic "Meistertrunk" events

and bed, and the pictures he had hung upon his plain walls—all is there as he left it. A noble likeness of Luther is that of his statue in the public square of Eisenach. Luther-Haus, now an inn, is in that city's Luther-Platz.

In the Festival Hall of Wartburg castle, its most ornate chamber, the walls are adorned with mural paintings of the scenes of competitive minstrelsy. These colorful compositions include the portraits of Wagner, Liszt, Kaulbach and other German immortals.

Johann Sebastian Bach, the "musician's composer", was born in Eisenach. His house still stands. The Bach

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LONDON
AND NORTH EASTERN
RAILWAY

OF
ENGLAND AND SCOTLAND

Low Prices Offer Building Opportunity

(Continued from page 90)

cost analyses indicate that the drop in the wholesale prices of building materials has been about 12% since the 1923 peak. The reduction in labor costs is greater, bringing the cost of the labor and materials combined down to the aforesaid 15%. The lower labor cost is ascribed to the greater efficiency of labor rather than to any drop in wage scales.

Material prices, it is important to note, show an extraordinary variation in the extent of their reductions. This the architect can turn to advantage in designing and in specifying. In one analysis, a drop of about a third was noted in hardware and in window shades, a drop of about one-quarter in tile, one-fifth in millwork, one-sixth in painting, 14% in lumber and a little less in masonry and carpentry. But there was scarcely any reduction in plastering, heating and in plumbing.

Where such variations exist it is not surprising that a trend has set in towards substitutions of certain materials for others that are more expensive. Builders and architects are using more freely some of the newer materials, such as improved wall-boards, where a saving is effected. In this connection some experienced

architects report that contracts let on a cost-plus fee basis have proved unusually economical. They place the owner in a position to take advantage, through his architect and builder, of every opportunity of savings.

The actual figures here quoted are taken mainly from information supplied through the courtesy of the T. W. Dodge Corporation, the authorities on building statistics, by L. Seth Schnitman, Chief Statistician. As noted, they represent averages for the country as a whole, and they are to be taken as a guide. In each locality the individual variations must be ascertained. The prospective home builder will find that he can get reliable information from experienced architects and contractors, probably, also, from his bank.

There is no doubt that the present is an exceptionally favorable time to build. A survey of all the factors that enter into the cost of a home, points clearly to that conclusion. One should remember that it takes about a year to build a home, figuring from the time that one first consults the architect. It is extremely doubtful whether the existing low prices will last long. It is as easy to miss one's market in home building as in other things.

Under Cover

(Continued from page 92)

"hick" manners and pistol-fire ways.

"The luminous charm of the mystery of life in our faces." This is only one of the many really fine sentences in this highly readable book. How few have such faces, alas!

"Charm" is a decided advance on the old Book of Etiquette that used to be on the parlor table of our younger years. For charm is the etiquette of the mind. If you have it not, this book will give you some hints of how to acquire it.

THE ETCHINGS AND LITHOGRAPHS OF ARTHUR B. DAVIES. *Compiled and with an Introduction by Frederick Newlin Price. (Mitchell Kennerly.)*

This magnificent book with two hundred and fifty illustrations is a tribute of Mr. Price's in fulfillment of a promise made to Arthur Davies two years ago.

Arthur B. Davies is, in my opinion, the greatest and most original artist that America has yet produced. When all the freaks, the Cubists, Tubists, Boobists, and God-knows-what, are gone with their neurotic, cock-eyed, color shockers, the paintings, the etchings and lithographs of Arthur B. Davies will remain. For here was a great master, a man with the imagination of a Blake and the technical perfection of the Renaissance giants.

This book is not a book. It is a world of ideas, a world of sublime achievement, a fairy-land of art.

I thrill with joy before this compilation of Mr. Price of Davies' work. "He worked detached, alone," says Mr. Price of his friend, "awed and thrilled by the beauty of life, listening to a still, small voice of his own—monarch of his art. . . . A craft, inspired, absolute, that steered direct through fact to ideal, entangled with physical limits, divinely submerged by a mind that walked with a soul in the bright aura of genius, and now and then like a cold

northern light threw silver shadings vivan't."

Not even this shouts the glory of Davies loud enough. A book to be lived with all our days.

AMERICAN FURNITURE AND DECORATION: COLONIAL AND FEDERAL. *By Edward Stratton Holloway. Illustrated. (J. B. Lippincott Co.)*

This volume treats of and illustrates the furniture and decoration of each style by itself and in proper chronological order. It shows the features and characteristics of each style so that they are quickly learned. It tells in what respects these styles differ from each other, where they came from and why they came—in short, how the furniture "got that way" (I often wondered!). It shows wherein American furniture and decoration differ from their sources because of our own conditions and the innovations made by American craftsmen.

It also traces back to those sources and shows how closely in many cases we were working to the English and French modes. Much research in this direction has been added to the author's wide knowledge of English and Continental furniture. Special help is given the reader on such points as differentiating between the styles of Hepplewhite and Sheraton, which are so close as often to be exceedingly puzzling.

An entirely new feature is the including in this book of chapters on the interior architecture of the best American houses during the various periods and the floor coverings, decorative fabrics, mirrors, etc., that properly accompany the furniture. The volume includes the latest discoveries of previously unknown cabinet-makers. It is therefore authoritative, easy to use, and completely up to date. The delightful style makes the text most interesting to read. It's a real romance.



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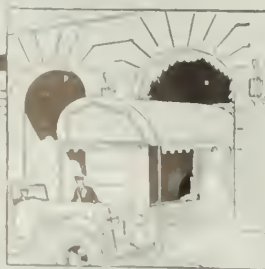
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Warren T. Montgomery, Managing Director

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Why Go to Europe?

(Continued from page 94)

vitally as ever at Bayreuth. Thousands visit his last home "Wahnfried" and the grave in the garden of the villa. Nearby is the tomb of Liszt, father of Frau Cosima Wagner, that wife of Wagner who did such heroic work in transforming Bayreuth into a perpetual Wagnerian memorial after the master's death. Siegfried Wagner, her son, died there last year, after composing many songs and ten operas which competent critics predict will excite a musical world half a century hence. Just now, they declare, we are unable to comprehend this extreme modern in musical concept; but that the day will come when recognition of the force and beauty of Richard Wagner's son's works will dawn upon all. Bayreuth, of course! It is a living museum, and, at the Festspielhaus, an endless homage to a masterful musical genius who heard the thundering taunts of a skeptical world with one ear, the while he listened to the majestic tonal storms of his own brain, with the other.

Dresden, capital of Saxony, is one of Germany's most beautiful cities, renowned for its great paintings, its fine music and its rococo art, of which it was the renaissance cradle. The Dresden Art Gallery is the shrine of many of the great masters, among them Raphael's *Sistine Madonna*, one of the most precious glories in the realm of all pictorial art. The Zwinger gallery is the German Louvre, the Pitti and Uffizi of Dresden, so rich is it in great masterpieces—Raphael, Andrea del Sarto, Correggio, Giorgione, Titian, Paolo Veronese, Tintoretto, Ribera, Velasquez, Murillo, Claude Lorrain, Watteau, Poussin, Rubens, Van Dyck, Teniers, Hals, Rembrandt, Ruysdael, Cuyp, Paul Potter, Holbein, Dürer and many other great painters are represented on its rich walls.

Leipzig is an instance of how the English language is persistently creeping over the Old World, displacing the French and rendering travel abroad increasingly convenient to Americans and British. If you contemplate a visit to Germany—as indeed you should—*Seeing Germany* by E. M. Newman is a book you should possess. It gives an entertaining panorama of the Fatherland of today. Our friend Newman has done much during the last century to make foreign and American travel one of our inevitable necessities.

Munich, Heidelberg, the Rhine cities, Coblenz, Bonn and Cologne, Hanover, Baden-Baden for the baths and the "cure"; Mainz, Oberammergau, Potsdam, Wiesbaden—all come within the orbit of romantic German cities which an enterprising traveler should include in an objective tour of one of the Old World's most potential components—modern Germany.

Then that amazing city of endless variety—Berlin, the German capital, on both banks of the River Spree, the third largest city in Europe and an immensely important civic organization.

The night life of Berlin has come to be the gayest in Europe. That is significant when we consider what purports to be the economic condition of the German people. That the proverbial *lustigkeit* of the Germans remains intact after years of anxiety and travail, augurs well for their all-round recovery within a few years.

The old Berlin is, however, gone. Its modern aspect has obscured much of its former monarchial and military impudence and arrogance. But it has not been chastened, not dissipated—only vastly altered in its nocturnal prowling, dancing, theatric and musical thronging, its cafés, cabarets and schweizenfests over the steins, *leberwurst und käse*.

There are now three main centers of hectic Berlin night life—the Friedrichstadt, Friedrich Strasse and its bye streets form the oldest district which continues to carry on in its earlier fashion. But its most glaring night and street life is the new West-end region around the Gedächtniskirche. A mighty carousal moderne now animates the old Alexanderplatz. Berlin's densest traffic center. Foreign travelers are rapidly discovering its varied attractions. Each of these domains of joy and frivolity, often in the presence of splendid music, fine plays, excellent food and drink, dancing and singing, is wholly unlike the other.

We begin our tour in the Westend. The Romanisches Café with its fine terrace, is a favorite resort for all-nighters, and, owing to its central location, is also Berlin's equivalent for Montparnasse's Dome and Rotonde, a popular hang-out of theatrical people, artists, journalists and the like. To the right of the entrance is its Stammtisch, meeting place of the local intelligentsia. Art—and its various vagaries, is the main topic discussed at the Romanisches, and coffee the principal beverage. A similar clientele is found at the Plantage, a few blocks up Kurfürstendamm, tastefully furnished in exotic style, and at the Lunte, just off Rankestrasse.

Perhaps you prefer a cocktail. Only a stone's throw from the Romanisches and you have as trim a bar as you will lean against in a long time. Location: the Eden Hotel. Specialty: champagne cocktails. A grill, as well, graces this cozy rendezvous, where Ferenc Molnár, the playwright, may frequently be seen at a corner table. There is usually a gay company at the Eden and often a bevy of pretty Berlin Fräuleins. The modern Berlin girl! Good judges have called her the most attractive of modern Continentals. Smart dress, graceful figure, self-assured bearing, trim ankles and a warm, natural complexion make her a pleasing picture.

You can ramble several hundred miles in Berlin and never isolate yourself from a gastronomic opportunity. Cafés, beer halls, dance halls, cafés dansants, dance bars, Rathskellers, music halls mit bier und spiese and then the restaurants, inns, hotels—great and small. Amongst Berlin's notorious soft drinks we discover a "special" decoction: "The President Hoover sundae crème de menthe"—just like that! Poor Mr. Hoover: they insist on worrying him, even abroad. Here is a restaurant resembling a garden in the tropics, where the singing of uncaged birds at large mingles with the music. There is the Café des Westens, famous for its delicious cheese and radish. Nearby the Uhlanddeck and the Café am Zoo. If your tastes are fastidious, stroll into the Cascade, a recent bloom whose dance floor is always crowded and whose megaphoned band alternately plays

(Continued on page 97)

Why Go to Europe?

(Continued from page 96)

American and German jazz. The pop of costly vintage corks is frequent in a haze of smoke, confusion of balloons and paper snowballs. For this is one of Berlin's smartest supper resorts, where it is sometimes difficult to get a table between midnight and morning. Similar to the Cascade is the Koenigin. Its jovial chief, Herr Heinroth, will greet you with a beaming smile and a low salaam at the portal. Here you can mingle with royalty, for it is a favorite bar of the Duke of Mecklenburg and his cousin, the Prince-Consort of the Netherlands, who is a frequent visitor to Berlin. Still another, best known perhaps of all, is the Casanova, which calls itself the finest cabaret in Europe. The Ambassadors and Barberina, both of which have a Montmartre atmosphere, the gorgeous Delphi, and the Wunderland, a popular priced establishment with many unique features.

But these are not all. There are many other Berlin resorts of liberal gaiety in Berlin's golden west. For example, the Femina, lavish and modern, with a fine suite of rooms and, as a special attraction, telephones permitting conversation from table to table. Near the Scala Variety Theatre there lurk places by the score, the like of which you will not find in London and Paris, bars and dance halls of a nature unknown to us in pious New York. Here is the Eldorado, the Jockey and Johnny's Night Club, where Conrad Veidt, the screen actor, spends many an evening.

From Friedrichstrasse which we have just explored we scoot in a cab for the Alexanderplatz, and, amongst forty others, observe the nonsense parties at the Residenz-Casino or, Resi, as Berliners call it to save valuable time and stationery. Resi is one of the gayest haunts of the danse abandonne in the world. It operates not only telephones from each table to every other, but a postoffice

through which verbal and written messages may be delivered.

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American travel organizations, bureaus and agencies are constantly devising new ways and means of seeing this enticing world. Now comes the American Express Company, one of the most esteemed of all travel conveniences, and issues a book entitled: *Travamex Tours*, a new mode of European individual travel at less than \$10. a day. You start and stop when you like, plan your own route with the aid of Amex experts, and enjoy your ramble with a sense of assurance that unless you slip and stagger a lot, your daily travel expenses will not run over the *per diem* mark set. Many tours are described in this attractive Travamex book, which can be had for the asking at any American Express office. Here is one of the tours, occupying thirty-five days, at a cost of \$332.50: Start at London, thence to Paris—Geneva—Montreux—Interlaken—Lucerne—Lugano—Milan—Venice—Florence—Rome—Naples—Genoa—Nice—Avignon—Paris—London. Really, it is becoming less costly to travel than to stay put!

The Dude Ranches of our original Cow Country are becoming a vivacious vogue. These rugged vacation thrills are pictured in our May issue in an informative manner based on personal observation. If you have never stayed and played on a cattle ranch, fished wild rivers, hunted way big game, climbed snow-peaked mountains, ridden a horse over a narrow tortuous trail, and watched all night with a sleepy cowboy beside a nervous herd, you have not been initiated into the mysteries of the open range. Guest ranches are colorful—inspiring—packed with surprises—and always new and joyous adventures in social dynamics.

The Up-to-Date Garden Roses

(Continued from page 82)

may be kept at any height from four to six feet in a hedge, on the lawn, anywhere.

So this survey of roses does not cover the last novelties, but it does show the roses I am bound to insist are really up-to-date. Some capable critic will promptly say that I haven't mentioned his pets, and that will be true. I haven't even mentioned all of mine, but I insist that here has been given a usable showing of roses that will advantage any American garden.

Because roses have been grown so many years in so many different climates, by so many different people, many different methods have been devised for growing them. Much confusion has resulted and many who would like to have roses have been afraid to undertake it. Actually, there is nothing difficult about it. Roses do enjoy deep, fertile soil but they also thrive beautifully in ordinary gardens under the simplest care. Beds should be dug at least 18 inches deep and fertilized liberally with rotten manure or some commercial product. The bushes should be set 15 to 18 inches apart in the beds, depending upon the size of the plants. When planting spread the roots and fibres in a natural position to effect intimate contact with the ground. The "bud" or union

between the top and root should be just beneath the surface of the bed when the ground is leveled. The earth should be packed very firmly about each root by ramming with the fists or treading with the feet, and if it is dry soak the bed after planting is completed. It is advisable to hill up the soil around the base of the branches to prevent drying out before the buds break into growth.

Early spring is the best time to plant, although success has been achieved by planting in late autumn in favorable climates. Early spring is that period between the departure of the frost from the ground and the first bloom of the fruit trees. If plants which have been established in pots are used, they may be planted all through the spring and even into early summer and come through very successfully.

Cut off the tops of the roses three or four inches above the ground after planting. When they start to grow, the beds should be kept cultivated as long as strength and patience hold out. During the summer a mulch of several inches of peat moss will obviate cultivation, and if the soil in the garden is hard, heavy clay, the peat moss may be worked into it with a resulting great advantage to the roses.



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China On Our Tables

(Continued from page 59)



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The well known Indian Tree pattern made at the Coalport factory. An unaltered Oriental decoration. Courtesy William H. Plummer & Co.

the selection of china with which the color tones are subdued and the decorations restrained. This admission explains why none of the several "novelties" that have appeared with other household furnishings has ever seriously affected table china. Today, the designs of dinner ware are those developed by the porcelain painters of Meissen, Sèvres, Chelsea and the many Staffordshire potteries of which so few have survived. But those survivors are still maintaining the traditions of the table ware made for American homes when skyscrapers were unknown and people dined more leisurely than many of us do today.

Nor has the beautiful texture of the porcelain itself changed during the intervening generations, because the present potters employ identically the same ingredients as those which were decided after the many experiments made by the men who sought and found the secret of translucent ware.

To those who are contemplating a gift to a bride or seeking "ideas" in

the matter of china for the table, the best advice is, "Visit a well-stocked showroom." Then, if never before, will the visitor fully perceive the remarkably beautiful settings to be achieved and the atmosphere of dignified luxury which may be brought to a dining room by suitable table china. At the same time, a wider knowledge will be gained of that overlooked branch represented by the several types of table ornaments; for example, very few hostesses think of using little china figures among the ornaments, yet these are often productive of pleasing effects.

That the little figures have become more and more popular as decorations is possibly due to the fact that they are invariably of old-time subjects and for that reason bring a certain romance to a table. Obviously, restraint has to be exercised in the number of colored figures. But there are the plain white, known as *blanc de chine*, first made by the old Chelsea potter-artists and intended for table ornaments.

Small Tables for a Variety of Uses

(Continued from page 47)

Another attractive low table which has appeared in the past few years is copied from the early oak gate-leg type. These have the same fixed center and two small hinged fall-leaves and are specially convenient at any informal party when one can be placed beside a chair to hold a plate, cup and saucer; a guest thus avoiding having to perform the feat of balancing the several articles a feat both difficult and irritating to any man.

It is possible to trace the popularity of low tables from the modern custom of taking afterdinner coffee in the living room; and here we have a fashion of the 20th Century affecting the style of furniture in the same way that afternoon tea influenced that of the Georgian period; for while after tea-drinking became fashionable numerous small tables made their appearance, so nowadays similar styles of tables are made somewhat shorter and smaller to hold the coffee tray.

Whether on a verandah in summer or in front of a log fire in winter, the low tables have place at either. Nowadays, these convenient pieces of furniture are made with oval tops and rounded edges inspired by the early pie-crust tables of the Chippendale period. This style is really a tray on four legs and it is usual for the coffee

service and cups to be placed on the tray-table in the kitchen and brought in to the living room, the legs being just high enough to allow the table to be convenient for the hostess to pour the coffee while seated on a sofa or in an armchair.

With few exceptions, the modern cabinet-maker uses the four legs with his low tables rather than the tripod base, to insure a greater stability. At the same time some with the circular tops intended as a stand beside an armchair are made with the turned and carved support on the three feet, often of the claw-and-ball type. This circular top type is a carry-over of the quite early candle-stands which our Colonial forefathers placed beside the old wing-chairs when they sat by the great open fireplaces during the long winter evenings.

One of the few styles with tripod bases now popular are copied from the early wine tables with fairly large circular tops. These are more generally used as stands for lamps or for cigarette boxes at the side of a chair.

Always do the designers seem to be evolving some new form of small table and to visit one of the showrooms where any large number are displayed is to immediately find uses for one or another of the different styles.

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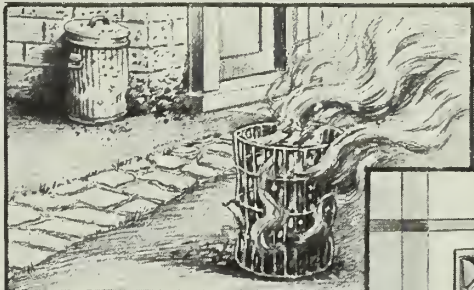
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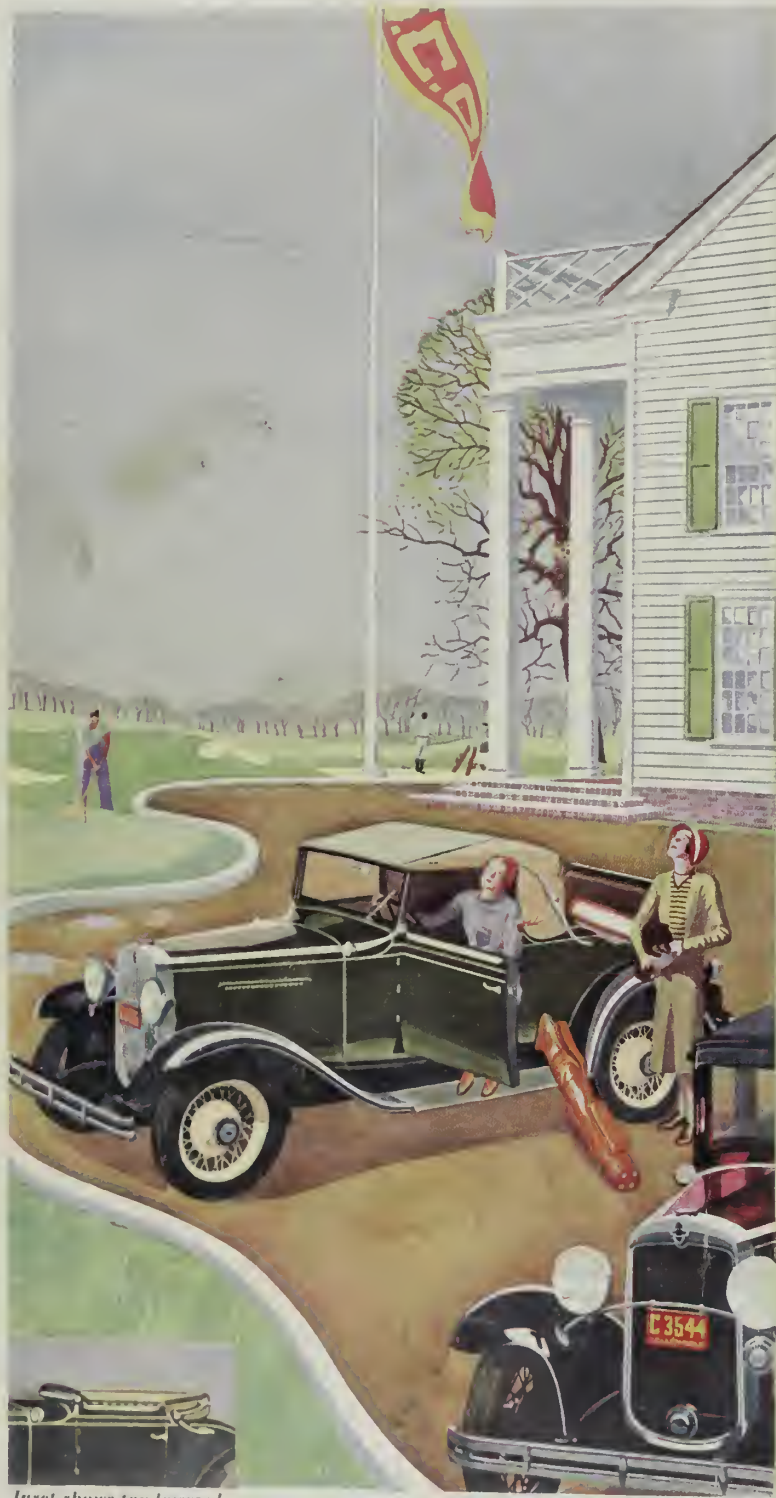
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2160

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2187

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2178

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Gray
2183

Mole
2181

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2167

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2172

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2145

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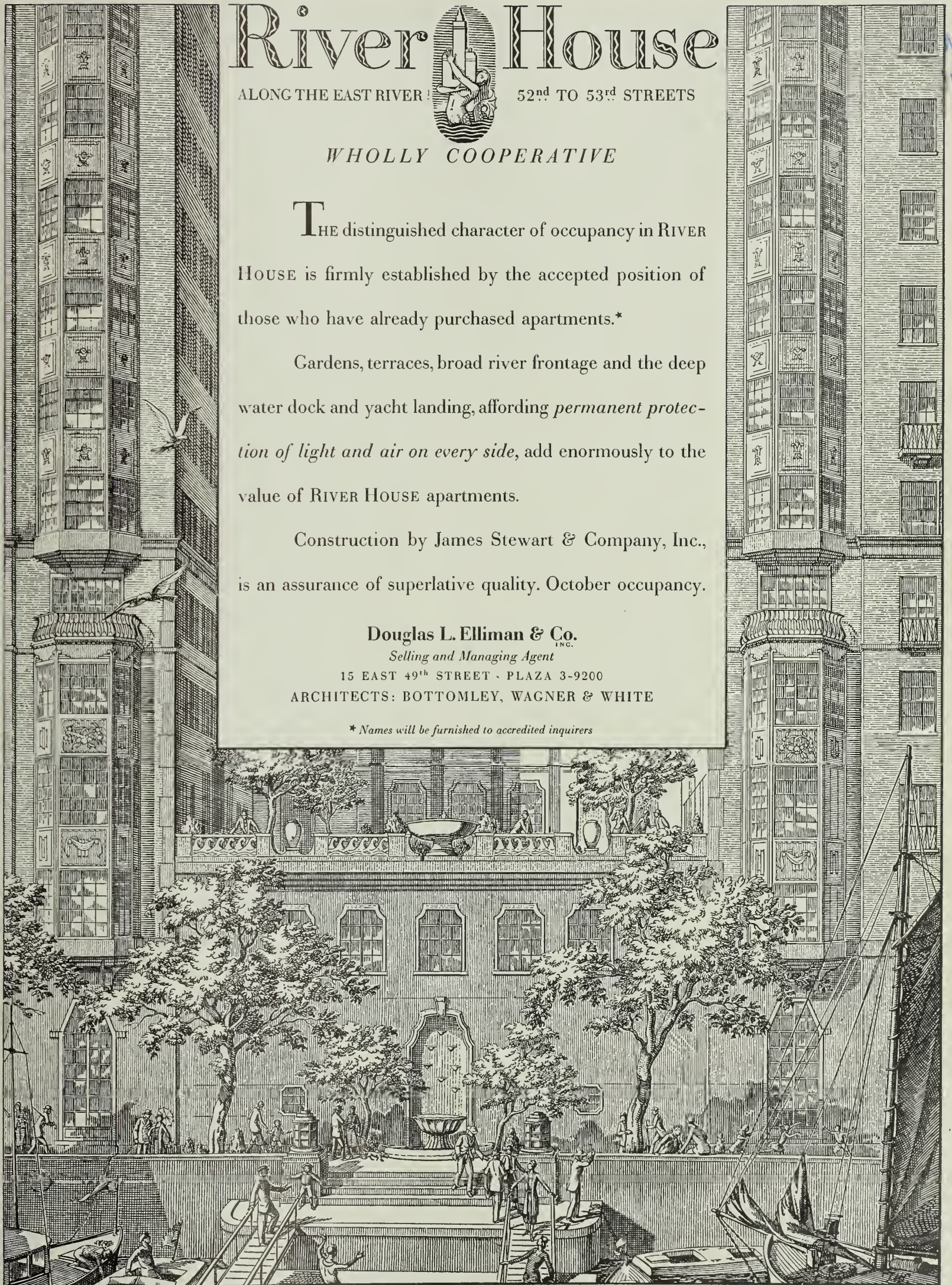
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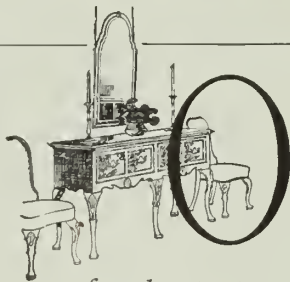


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THERE is no woven floor covering anywhere with quite the capacity of Chenille to express—and tastefully—the individuality of any home. No matter what the decorative scheme, Chenille can “mirror” it—as, for example, in this gracious dining room, shown above. Here the mood is definitely Adam, with a commingling of Chippendale and Sheraton, yet the Mohawk bordered Chenille carpeting makes a perfect foundation, entirely in the spirit of the room.

This is the case, first of all, because the color and design possibilities of Mohawk Chenille are virtually without limit. Any decorative theme, for instance, can be copied in this lustrous

fabric, with the result that the finished carpeting seems part and parcel of the room scheme. It is, in short, the only woven floor covering that is actually “custom-built.”

Added to this design advantage are the other features of Mohawk Chenille, notably the fact that it can be woven in any shape for room outlines, however irregular—around hearths, stairway approaches, into bays, all without cutting or patching, and with an uninterrupted bordering. Moreover, the extreme width—30 feet—to which Mohawk Chenille can be woven makes possible an unmarred expanse of carpet beauty—*sans* seams.

The color possibilities of Mohawk Chenille are as endless as is its design

range. Mohawk’s skilled colorists can match any desired tone or shade. Even the depth of pile is at the discretion of the customer or his decorator.

The Mohawk Carpet Mills maintains experts who are prepared to collaborate with your decorator or furniture dealer. Wherever special designs are desired or special colors are to be matched, these experts will submit sketches and color samples—through the decorator of your choice. Whether you are carpeting town home or country place, you will do well not to overlook the possibilities of this luxury weave in giving quiet and harmonious expression to its personality. Address the Mohawk Carpet Mills, General Sales Offices, 295 Fifth Avenue, New York.



CHAIRS

The provincial French styles are definitely suitable for manor house furnishing. We here introduce some of the more reticent and less ornamental seating pieces—the sort of thing Americans like to see about the house.



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*For that important little person
who has come to live with you*



NOTHING can be too good for a brand-new baby! But why shouldn't parents show how glad they are that a certain little bit of sunshine picked their house for a home!

And what a big change this little visitor makes—particularly in one room of the house. Here some kind fairy (perhaps it's really mother) paints funny gnomes all over the walls, fills the closet full of frilly things, transforms the alphabet into a fuzzy rug, and spreads a most magical bit of rainbow brightness for the floor.

Such a floor! It won't let the tiniest draft squeeze into that fairyland. Somehow it keeps itself so pick-and-span for those hands-and-knees

When all the world's in love with you and you're so *very* young, isn't it nice to have *one* place where you can hide away for a quiet snooze? And isn't it even nicer if that room of yours has a floor that quiets mother's footsteps as she peeps in to see if you're quite all right. This one, tell mother, is something quite as new as you—a magical textured effect called Embosstex No. 3.

adventures (the Accolac-Processed surface, we think, has *something* to do with *that*!) Nor does it ever let spilled things spoil its smiling lacquer-sealed face. And it's such a comfy floor on which to try those tiny tumbles. Mother *was* wise to have that Armstrong Floor cemented over warm and resilient linoleum lining felt!

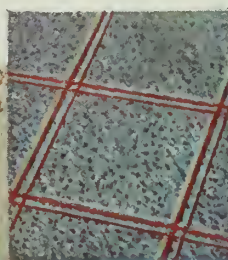
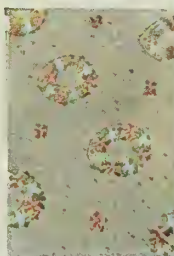
Some day this nursery will be played in all day long. The Armstrong Floor won't mind that, either; in fact it was built for years of the hardest wear, with every color inlaid to the sturdy burlap back.

Aren't all these mighty good reasons for Armstrong's Linoleum

for *every* room in the house? Unless you'd like to add just two more—the wide variety of eye-appealing patterns and the very, very generous range of prices. These two, of course, are a most delightful discovery one makes when shopping in some good linoleum, furniture, or department store.

Picture book to help mother plan—It's just brimful of colorful rooms. Each illustrates the title, "New

Embossed Inlaid
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Embossed Inlaid
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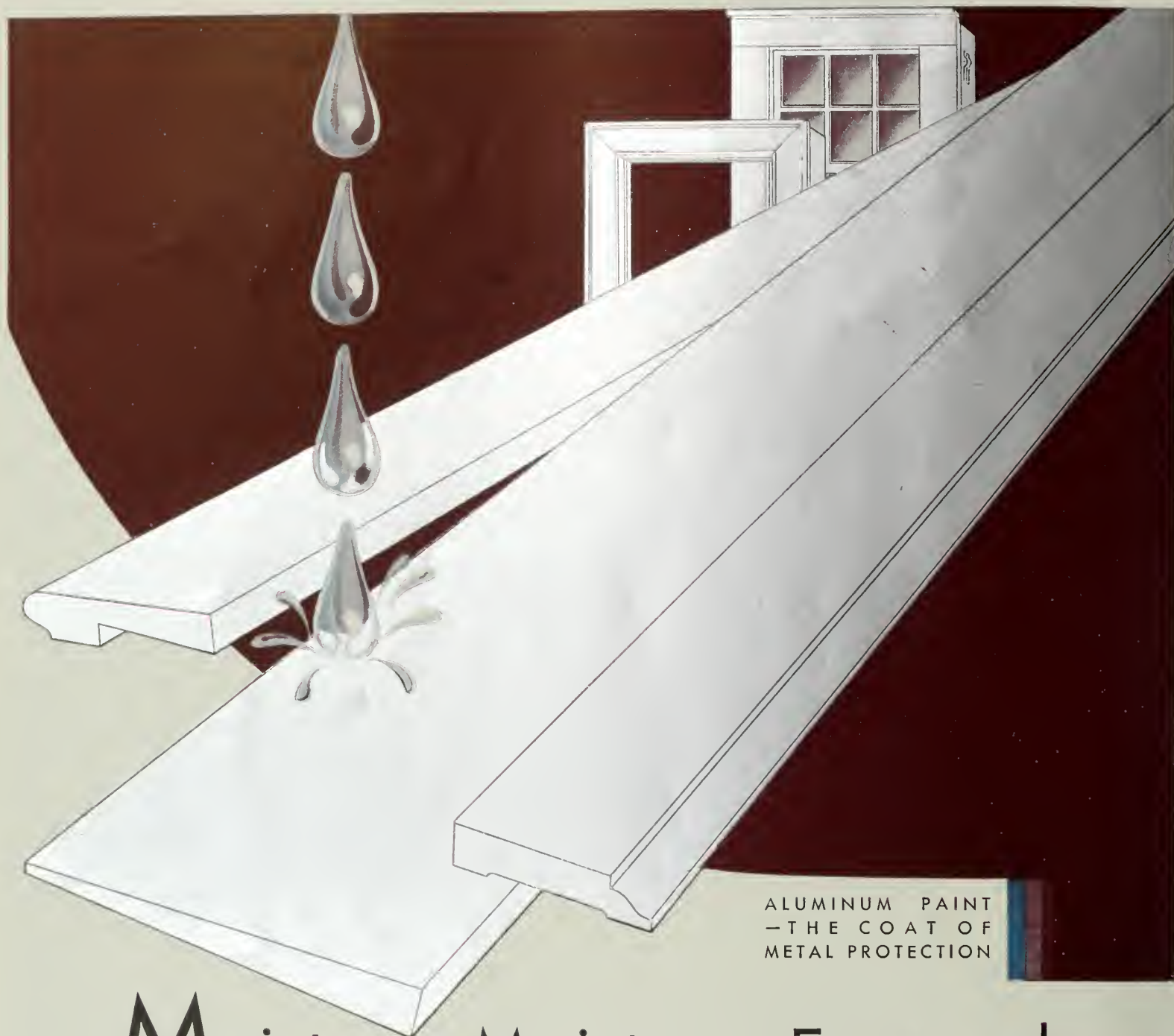
Ideas in Home Decoration." There's a boy's room in particular you should see—quite nautical with its double bunks for beds. And another planned especially for two daughters who like to wear each other's things. Just send 10¢ (Canada, 20¢) to cover mailing. Armstrong Cork Company, Floor Division, 941 Pine Street, Lancaster, Pa. (Makers of cork products since 1860)

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it as a "touch-up" paint on the scores of articles that are painted around the home.

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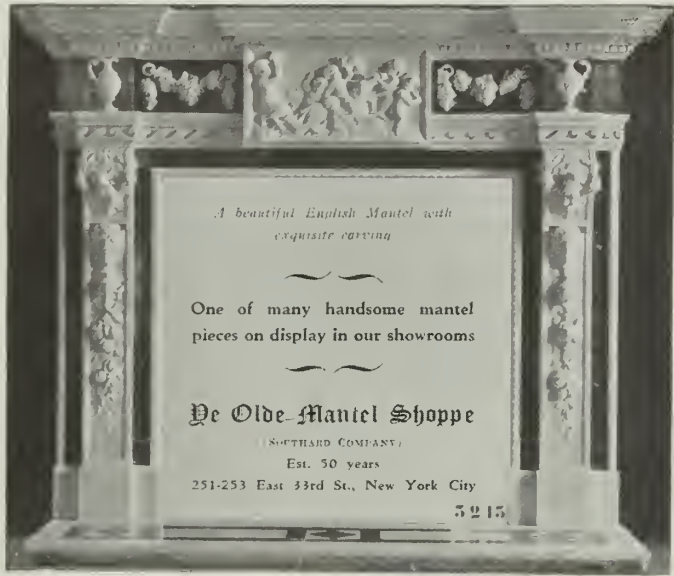
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From the Smart Shops and Antique Galleries

By ELIZABETH LOUNSBERY

INTERIOR decorations covering the 18th Century English and French periods find expression in a diversified stock of early glass, beautiful old mirrors and decorative incidentals associated with rare pieces of furniture, at the shop of Bostwick & Treman.

Among the latter, is to be mentioned a most intriguing Louis XVI marble top "bouillotte" table with a removable walnut top, still lined with its original baize, on which the game was played. Of equal note is a small, French, leather top backgammon table, signed by Mallet. Placed at either side, as though for the convenience of the players, are white and gold Directoire side chairs covered in egg plant colored leather. Another rare piece is a low English black and gold lacquer cabinet of graceful proportions, made in Bath in the early 18th Century.

A mirror of exceptional rarity is an original Chipendale with its carved frame painted in blue, ivory and green. In screens, the one illustrated is typical of the mellow colorings of old French papers, namely, a peach ground with a design in which blue prevails. Another, painted on canvas, shows a Chinoise decoration in a mellowed copperish red surrounded with marbled borders.

A pair of silver luster Louis Philippe lamps with an over-design of flowers and star dotted, frosted globes have been cleverly electrified, with their original fittings adapted to use in our modern interiors.



Louis XV Provencal walnut pouf-reuse; Louis Philippe crystal bottles; bronze dorée candlesticks and old French paper screen. Courtesy Bostwick & Treman, 694 Mad. Ave., N. Y. C.

CHINA, in which the famous makes of English bone china are represented, together with ornamental figures, vases, pewter and glass for table use, comprise an extensive display at the Gilman Collamore shop.

Here one may find every requisite in short or open stock patterns or comprehensive services of the Georgian and later French periods numbering many



Left—Spode plate showing design of Matisse influence; old English "Bang-Up" pattern in green and orange; black lattice border; new silver banded tumbler; copy of old crystal goblet and fluted amber finger bowl. Courtesy Gilman Collamore, Inc., 15 E. 56 St., N. Y. C.

Imported green and black glass bird book ends; green glass powder bowl with gilt cover and enamel banding and toilet bottle with ornamental dropper. Saks-Fifth Ave., N. Y. C.



dozen pieces. Bright, cheery patterns in individual breakfast sets are also available, and a wide choice in plates intended for special use, such as service, salad, dessert or fruit.

Yacht china and also many of the old standard patterns that have been available for years are still retained. This is an undeniable convenience to the customer replenishing her supply. On the floor devoted to antiques are figure groups in Old Dres-



DECORATIONS OF DISTINCTION

den, Chelsea and Staffordshire, and complete tea, dessert and dinner services in Crown Derby, Worcester, Old Paris and other rare, old-world china. An early Wedgwood dinner service of Directoire design with a green line and simple brown foliage border on a cream ground is especially beautiful in its classic outlines.

Aside from decorative glass that includes Orrfors, Steuben, Baccarat and equally well known makes, the stemware comprises an extensive number of patterns, many of them entirely new, such as the silver-rimmed goblet, illustrated; another with a crystal bowl and frosted stem and still another with the body of the bowl covered with a fine diamond cutting on a flat fluted base. There are also many reproductions in old glass and those with revived decorations in color, as in the Steigle stemware, just received, with a gay flowered banding in blue, red and yellow.



Dog-grate especially designed as a mounting for a pair of old brass andirons, of a client's. Courtesy Edwin Jackson, Inc., 130½ E. 65 St., N. Y. C.

IMPORTED glass accessories for the bathroom and dressing table, irresistibly alluring and showing modernistic influence, are featured in a special department at Saks' Fifth Avenue store. These are represented in the newest renditions of Lalique, Baccarat, Bohemian and Venetian glass in green, blue, orchid, rose or black, intended as book ends, boudoir picture frames or as boxes, in various sizes, for powder, candy or cigarettes.

The perfume and toilet bottles in unusual shapes and cut-

ting have great distinction, as in those of black and crystal, as well as the atomizers that are made to match each toilet set. In these, one in orchid colored glass, diamond shaped with gilt mounts, is trimmed with a beautiful long silk tassel of

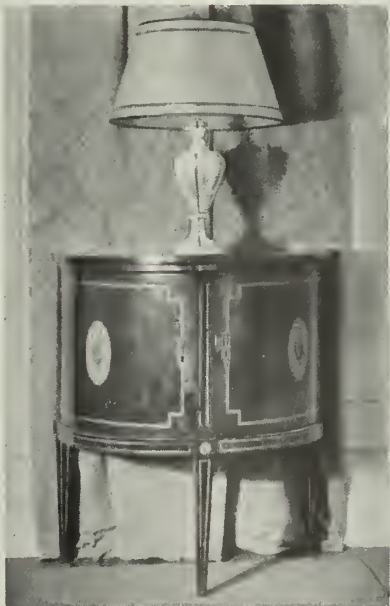


"Winged Goose," rock maple weather-vane painted black and white. Extreme length 11". Weatherproof. Courtesy Henry R. Church, 11 W. 42 St., N.Y.C.

the same color. There are also liqueur sets complete with a tray.

ORIGINAL weather-vanes and garden novelties are a specialty with Henry R. Church. In the "Winged Goose," illustrated, as in all of the vanes Mr. Church designs, every consideration for durability is given in the selection of wood, such as rock maple, particularly impervious to the elements, and in the use of deck paint, equally durable. Careful thought has also been expended upon the construction of the weather-vane in order to insure its resistance to wear, in its continuous revolutions.

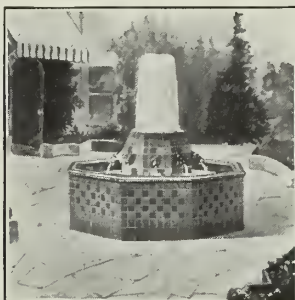
An amusing subject showing a fisher boy with his rod and line is another new type of vane of Mr. Church's. He has also designed a bulldog "keep off" sign for lawns and an unique wooden lantern.



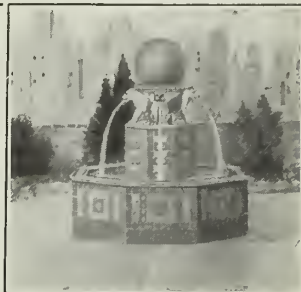
Sheraton mahogany cupboard with satinwood inlay. White and gold porcelain lamp with gold-banded parchment shade to match base. Courtesy Lord & Taylor, Fifth Ave., N. Y. C.

FIREPLACE equipment in all its phases, from the construction of flues and installation of mantels to the fire tools is to be had at either the downtown or uptown branch of Edwin Jackson, Inc.

To individualize, grates, for example, are made in consistent period designs, such as Louis XV, Adam or Georgian to comply with these types of rooms, with appropriate fireplace sets. Then



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In soft brown and blue glaze this artist-signed individual piece is one of many in this type to be had at the following exclusive representatives: Tiffany and Co., Jewelers, New York City; B. Altman and Co., New York City; Frederick Looser and Co., Inc., Brooklyn; Strawbridge and Clothier, Philadelphia; Marshall Field and Co., Chicago; Scherzer Studios, Inc., Boston; L. B. King and Co., Detroit; Brock and Co., Los Angeles; Dulin and Martin, Washington, D. C.; Frederick and Nelson, Seattle. A store of similar quality represents the pottery exclusively in your city. We invite your direct inquiry.

ROOKWOOD POTTERY
CINCINNATI

there is the hob-grate, in reproduction of the old, that fits snugly into the fireplace opening, with broad-topped sides on which to rest a kettle. Old time Shaker wood stoves and Franklin's are also to be had.

The dog-grate, shown here, marks a departure in fireplace equipment in that it was especially made to be attached to the andirons that had been in the owner's family for several generations. In this manner, fireplace material that may not be just what the owner requires may be converted into an article both artistic and useful.

Marble and wood mantels, likewise portable mantels, may also be ordered in different sizes, and fire tools, in which steel rubbed to a high polish are now much in demand.

ANTIQUE furniture stressing the 18th Century American, English and French Provençal period types fills an interesting department at Lord & Taylor's.

For the Georgian dining room, there are three-part pedestal tables with their accompanying chairs and sideboards, and for the living room, secretaries and comfortable overstuffed chairs that would dignify any period setting. There are also many beautiful mirrors, both old and reproductions. In the case where a

pair was required an original Queen Anne mirror had been so cleverly copied as almost to defy detection.



Child's Mexican chair of pigskin and native wood, and tabouret 15" high, 22" top, with Mexican pottery water jug for the garden. Courtesy Potash-Marl, Inc., 509 Madison Ave., N. Y. C.

Creditable examples of 18th Century English portraits, supplying just the necessary note of color

a room often demands, offer another choice in decorative accessories, priced most reasonably. Among the French Provençal



Child's table and chair painted blue with Swedish motifs. Black cat cereal set; wooden bird napkin ring; wooden handle knife, fork and spoon; elephant decorated tumbler and straw rider toy most amusing. Courtesy, Childhood, Inc., 32 E. 65 St., N. Y. C.

pieces a Louis XV drop top fruit-wood desk is unique. For the Italian interior, suitable fabrics, painted and embroidered panels and wrought iron are available as well.



Deep seated rattan lounging chair, wound in green and black cane. Cushions covered in French linen showing undersea design on black ground. Pastoral scene tile-top table. Courtesy The Reed Shop, 117 E. 57 St., N. Y. C.

floors and complete furnishing, for this is all undertaken by Childhood, Inc., and in the most charming and entertaining manner. Every detail is considered; the loveliest of children's chintzes used and the most adorable lamps and odds and ends introduced to make the child happy in her surroundings.

As a new feature of their furnishings, painted furniture in the Swedish manner has been added in colorful contrast to that in natural wood. Lamps show sturdy bases made of colored blocks with cone shaped shades. There are floor lamps of wrought iron, of suitable size. Diminutive mirrors; animal bookends; desk sets decorated with Scotties for the boy; hooked rugs; amusing pottery cereal sets and a carefully selected stock of educational toys and very well chosen books are also available.



A Florentine Wedding Procession

of the 15th century is represented in color in this fascinating shade. The original painting, by an unknown artist, was made on the bride's dowry chest. As a panel it is now hanging in the Academy in Florence. The shade, being drum shape, shows the entire picture, the colors of which are soft but distinct, due to its parchmentized finish.

The base of hand-wrought iron has two lights and finial top. Height, 25". Shade, 12" x 12". Price complete, \$25.00 express prepaid. Shade only, \$16.50.

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THE graceful lines of this old Chippendale Mahogany Gallery Top Table are accented by its time-mellowed patina and the beautiful execution of its delicate carving. 26 inches high, 31 inches diameter. **\$225.00**

Grosvenor Galleries, Ltd.
770 Madison Ave., New York

NATURAL rattan furniture, both woven and the heavy, with baked enamel French cane windings, has become the medium most favored by The Reed Shop, this season. In their stock of chairs, chaises longues and sofas for the terrace and sun room, this has succeeded stick reed in popularity, because of its unquestioned durability and because of a natural finish that requires no paint. In these, comfort is accentuated in cushions that offer the greatest ease and restfulness, such as is provided in the so-called automobile type of seat, illustrated.

For coverings, French linen, in natural flower patterns and solid colored waterproof fabrics are much in demand, and in some cases combined in plain seats with flowered back cushions.

In the new, finely woven rainbow cane furniture, no cushions are required, as both seats and backs that show a small all-over pattern in two colors, such as black and natural, or red and green, are adequately comfortable. A backgammon table in cane, with a cork game top, to be used with the rainbow cane chairs, has proved an innovation of outstanding interest with The Reed Shop. Their tiled top tables depicting pastoral, rural and boat-ing scenes are also new and distinctive.

GARDEN furniture and ornaments, that have their place as well on the terrace porch and penthouse roof, offer seasonable suggestions at Potash-Marl, Inc. In furniture, there is a choice of natural rattan, Mexican pigskin,



Georgian mahogany triple top backgammon table with a collapsible backgammon bridge and counters and a side receptacle for pens and ink; also a drawer. Courtesy Cecil Partridge of London, Inc., 129 E. 57 St., N. Y. C.



Early American red walnut cabinet (1750) with fruit-wood inlay. Courtesy Ruth Albert and Elsie Alsberg, Inc., 745 Mad. Ave., N. Y. C.

and painted iron in new designs. Fountain figures are shown in bronze, lead, and stone. They have a new modernistic hexagonal-

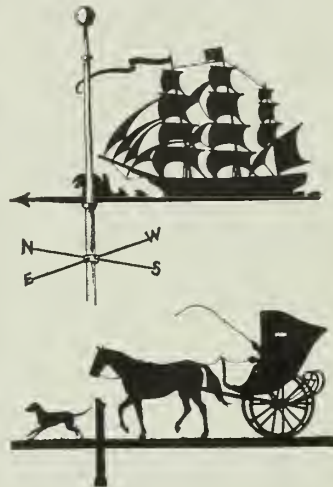
shaped flower pot container of bright blue pottery on an iron stand, suitable for holding a large plant. Turquoise blue glazed terracotta oil and strawberry jars afford other bright touches of color. A pottery bell of fairly large size, with a pottery clapper, hung from a wrought-iron bracket outside a penthouse or in the garden, will summon one's guests to tea served on a tile top table, such as those made of old Persian tiles, in these gal-

eries, in lovely, blue-green tones. For ornamental garden use, the 15th Century Burgundian stone they show a statue of St. Catherine of notable interest. There are also several Gorham bronze fountain figures to add to the beauty of the garden setting, and the lawn.

AMERICAN antiques, assembled from Maine to South Carolina, form an interesting collection in the shop of Ruth Albert & Elsie Alsberg, with the attending decorative accessories. Among these, quaint old-time dolls offer an unusual opportunity to the collector, in a variety of sizes and types with all the charm of costume and the mode of their period.

In the early examples of furniture is a bookcase of finely figured mahogany made by John Seymour,

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DECORATIONS OF DISTINCTION

about 1790, in which the purity of proportion, delicacy of workmanship, as denoted in the inlaid satinwood pilasters and the unique blue background, lining the cabinet, make it a piece of outstanding rarity and value of an unusual type.

Another distinctive early piece from New Jersey is an original Queen Anne wing chair, and equally fine examples in a three-part walnut table with twelve legs, of about 1730, and a cherry secretary dating from 1750, with a serpentine base, a broken arch top and slides at either side to hold foolscap.

SCULPTURE and paintings of living Americans occupy the spacious quarters of the Grand Central Art Galleries that are conducted on a non-profit basis to encourage a higher standard of American art. The galleries are financed by approximately two hundred prominent American citizens working in co-operation with two hundred leading American artists and are the only galleries in the world located in a railroad station.

Because of the spaciousness of



Antique carved wood altar candlesticks, silvered and gilded. Electrified for modern use. Courtesy Harriet Johnson, 1155 Madison Ave., N. Y. C.

the galleries, they are especially well equipped to show to advantage a large selection of garden sculpture—from the heroic down to the smallest sizes. Thus, whether

the patron is interested in a small plot belonging to a modest suburban home or a vast country estate, he may avail himself of the facilities offered here. These galleries offer a wide range of subjects from which you may choose.



Mahogany Chippendale secretary of Irish origin with upper part designed as a private altar. Courtesy J. W. Needham, Ltd., 137½ E. 56 St., N. Y. C.

ENGLISH furniture of the 18th Century, all rare examples, with paintings and silver of the period, compose an interesting group at the shop of Cecil Partridge of London. As consistent accessories, Chinese porcelains and jades are also included and a remarkable set of six Jacobean crewel curtains, with three valances. These were formerly exhibited at the Victoria and Albert Museum in London and are richly embroidered in warm reds and brilliant green.

The triple top George I mahogany backgammon table is also of great interest. This may be used as a side table; for playing backgammon or as a writing table, with an underside receptacle for pens and ink.

ANTIQUE English furniture with 18th Century silver, glass, Sheffield and china offer opportunities to the collector, as J. W. Needham, Ltd., to acquire the unusual. As a representative piece, the claw-foot secretary, illustrated, is interesting. This shows a broken arch top and below, panels intended to hold pictures of the Madonna, or other subjects with religious inspiration.

OBJETS D'ART of unique interest with which the shop of Harriet Johnson is identified, include a collection of old glass, china, porcelains and brocades.

She features a notable group of historical snuff boxes, in many beautiful examples, such as two from the collection of Prince Wolkonski of Russia. In one, an oblong box, the "Three Muses" in colored enamel on the center of the lid are shown between panels of pale blue enamel gold inlaid. Another box of arresting importance formerly belonged to a Maharajah of India.

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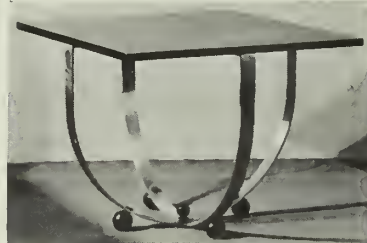
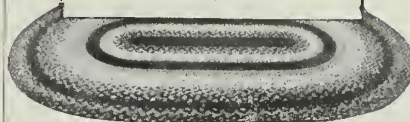
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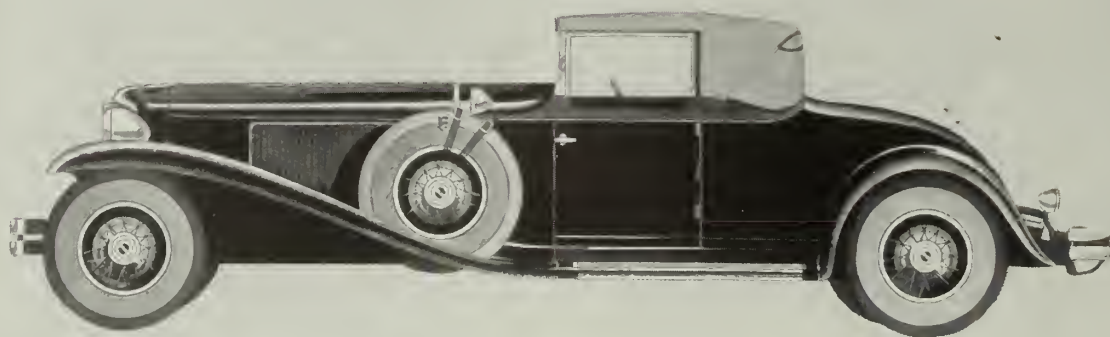
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Reception room in the new
Headquarters of The National
Society of Colonial Dames
in the State of New York
Richard H. Dana, Jr., Architect

One of the beautiful side walls of the
reception room is shown above with
its old pine doors from Maryland, its
Queen Anne desk and early Chippen-
dale chairs. The wallpaper is an old
Chinese design of flowers and birds

Arts & Decoration

A House Evoking Romantic Memories

There Are Few Buildings more Interesting in History and Art than
The New Headquarters of the National Society of Colonial Dames

By MARY FANTON ROBERTS

IF you are strolling quite East along Seventy-first Street in New York, most unexpectedly you will come across a building out of the 18th Century—a house with a wide brick façade, a Dutch entrance door and fanlight which remind you of Philipse Manor Hall at Yonkers, fine iron railings which are surely a copy of the Schuyler mansion at Albany, paneled wooded shutters and dormer windows that recall Stenton, Pennsylvania, and a railing at the top of the roof that you recognize at once as the "Captain's Walk," from Cambridge.

On the garden side of this lovely house you find an unusual Palladian window, that you remember first seeing at Mount Pleasant in Fairmount Park. Though this old Pennsylvania building was built back in 1761, I doubt if it is lovelier than the one we are describing. The stone balcony on the garden front also evokes a memory. Boston, this time, the fine old State House, where the original of this balcony has added a picturesque note for nearly two centuries. Indeed, this new home of the New York Chapter of the Colonial Dames is so full of rich historic associations that it carries us back to the time when our homes, our furniture, our lives, held dignity and grace; which, apart from the actual reason for the existence of the beautiful structure itself, renders the house worthy of the profound respect of all patriotic and art loving Americans.

No society in this country, quite without exception, is more difficult of access. An invitation from a member presupposes that your name has already been passed on by a Visitors' Committee who have decided that you will be welcome as a guest. As a museum, this society hopes to prove of benefit to the city educationally, showing, in a living way, the customs and furnishings of our Colonial Period.

You, of course, knock on the Dutch door with an old brass door knocker and enter a wide, deep hallway, with not many, but very worth while pieces of antique furniture, and, as a whole, a definitely aristocratic aspect. The splendid stairway, which curves up to the hall above, has a double spiral newel post, copied from the old John Hancock house at Boston and the balusters are all interestingly

carved. The eight-paneled doors, the window seats and the wrought-iron fixtures are all copied from the fine details of the old Albany Schuyler mansion. The floor of the entrance hall is covered with marble as one would see at Yorktown and the stairway is lighted from the beautiful Palladian window that you have already admired from outside the building.

From the very simple and dignified hall-

rose damask at the windows and carved pine for the walls, alternating with a rare old Chinese wallpaper, made for some 18th Century house in England. The original pine mantel and overmantel and dentilled cornice were brought from the Thompson house in Maryland, which was built in 1760. The shell topped niches either side of the fireplace and perfectly in harmony, are of old pine, copied from a Connecticut River Valley house. The chairs are antique Chippendale and a fine pie crust table holds a tray and matches for the modern cigarette smoker. The rug is Persian. On one side, between two Chippendale chairs, is an exquisite Queen Anne desk with a matching mirror on the brilliant Chinese wallpaper.

The ball room, which, unfortunately, we have not had space to show, has an original carved wood mantel and overmantel from Mercers Guild Hall in London, dated 1760. The musicians' gallery, because this is a place of festival dining and dancing, is a copy of the John Vassal House at Cambridge, and crystal chandeliers and girondeles are old designs of the late 18th Century.

Nothing more sumptuous, more elegant, can be imagined than the dining room. The paneling, the carved wood mantel, overmantel, and china closet were all brought from Holy Wells, Ipswich, England, about 1760. The original antique Waterford crystal chandelier and crystal sconces are from Eaton College, England. The magnificent table, extending almost the room's length, is Paul Revere and antique, surrounded by priceless antique Hepplewhite chairs. The windows are draped with rose brocade and rug is antique Persian, large and very old.

Much of the drawing room has been reproduced from Pepperrell House, Kitterey, Maine, including paneling, shell topped bookcases, and fireplace.

The charm of the library is that of an old and beautiful room in a very old and handsome house. Although the fine walnut paneling and bookcases are reproductions from Pepperrell House, not originals, the quality of the finish, the carving, the color, all combine to give a sense of ancient poise and peace. The fine old

(Continued on page 90)



PHOTOGRAPHS BY GILLIES

The Dutch entrance door and fanlight of the new Headquarters are inspired by Philipse Manor Hall, Yonkers. The façade was copied from an old house in Wall Street, New York City

way, you enter the reception room at the right, perhaps the most lovely room in the house, though, when I remember the dining room and the library, I feel that just as much can be said for them both. The colors in this gracious little room are quite enchanting—a



View of the fireplace end of the reception room, showing the original pine mantel and overmantel and dentilled cornice from the old Thompson house, which was built in Maryland about 1760. The old Chinese wallpaper was made in England in 1750

Dining room shows original paneled carved wood mantel and overmantel from Holy Wells, Ipswich, England. The magnificent Waterford chandelier and sconces are from Eaton College, England. The Paul Revere table and Hepplewhite chairs are antique





The fireplace side of the beautiful library with its walnut paneling and bookcases copied from Pepperrell House, Kitterey, Maine. The fireplace is an original from Portland Place House, London, made 1740. It is flanked on either side by a broad wing chair

The book side of the library with walnut shelves and paneling and antique Early American furniture. A beautiful mellow shade of green leather is used for upholstery throughout the library, making a fine harmony with the book bindings and old paneling



The Beauty of Irish Silver

Silvercraft in Ireland Dates Back to Ancient Times and the Early Traditions Are Repeated in the Work of the 18th Century and Later. Fortieth of a Series on "Antiques as Decoration"

By EDWARD WENHAM

THOSE who are interested in the early crafts of the older countries, in time, come to observe that the artisans of each generally expressed the national characteristics in their work. Later, the student is able to distinguish these same features combined with others, denoting a prevailing vogue and by this means to approximately determine the period to which certain pieces belong. Gradually, too, he becomes familiar with the work of different sections of the same country and even that of some one craftsman by reason of the appearance of a local tradition or an individual interpretation in the manner of the design or decoration.

These characteristics are more patent and more easily recognizable with the woodwork of the several European countries than with the ceramics and metal work; this due, perhaps, to the articles being smaller, but also to the fact that the potters and silversmiths seem to have shown a greater tendency to migration, for various reasons. As a rule, therefore, it is common to find outstanding points of resemblance between the china and silver of the different countries. And with this in view, it is of exceptional interest to consider the silver of Ireland, because it is more definitely and consistently impressed with the native Hibernian traditions and is freer from outside influences than that of any other land.

To a large extent, this is accounted for by the isolated position of the Island. Not that silversmiths from other countries did not land and settle there, because many foreign names appear among the list of the early artists; or that there is an entire lack of foreign influence with the Irish work. But after becoming familiar with any large number of pieces, it

is noticeable that the native temperament and love of poetry are outstanding in the style of the ornamentation. And when we remember that Ireland had an advanced school of silversmiths as early as the 9th Century, when other nations were groping in the darkness of the Middle Ages, it is the easier to realize why she successfully resisted the infiltration of outside influence upon this particular craft.

We do not, here, intend to dwell upon the quite early Irish work for such is now almost unobtainable. These treasures may still be unearthed, occasionally, but the law govern-

Admittedly, during the 18th Century, there is a marked relationship between the Irish shapes and those of England. This same English influence appears with much of the silver of other countries, but where, in the latter, the designs are often slavishly copied, this exactness is rarely in evidence with Irish pieces. Always excepting those articles made by Irishmen, to the orders of the English aristocratic governors and their retinues, who were for long resident in Dublin. This explains why there is much Hibernian work among the family plate of old English families, it having been contributed by the earlier scions who had been connected with these others deputed to attend the government of Ireland; a government administered with the support of the English army rather than assisted by any sympathy towards the natives of that country.

Mention of Dublin recalls another feature with Irish silver. Unlike England and Scotland, where various towns were appointed to assay and mark domestic silver articles, this authority, in Ireland, was vested solely in the Goldsmiths' Company of Dublin. In consequence, the majority of the pieces are impressed with a harp crowned; a letter to denote the year in which an object was made; the initials of the maker; and the figure of Hibernia. From 1807 to 1890, these marks are accompanied by the head of the reigning British sovereign, to denote the payment of duty.

It does not follow, however, that all silver bearing these emblems was the work of Dublin craftsmen. The law ordained that every Irish silversmith should register his name and



Irish tea set of the melon type, the panels chased with conventional flowers. A design of the late Georgian Period, made in Dublin. Courtesy S. Wyler

ing treasure-trove is such that all discoveries of buried silver must be surrendered to the government which cheerfully accepts it with no more substantial reward than an acknowledgement on its own stationery. For this reason the illustrations, which are used with this article will show examples of Irish silver obtainable at the present time in any well established shop. The Ardagh Chalice is a good illustration of the very early work, this piece dating from the 9th or 10th Century and having been found by a boy, near Limerick, quite by accident while he was digging potatoes. With this rare old treasure of silver were four small brooches and a less important cup.

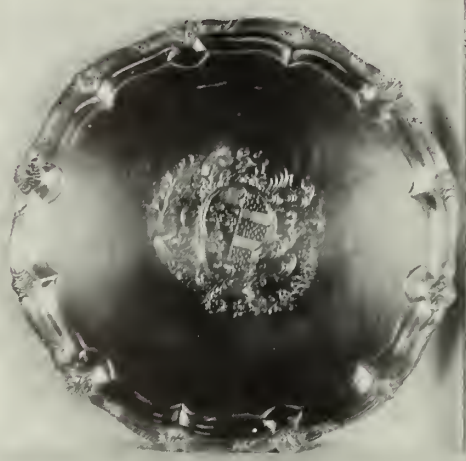
Irish 18th Century epergve, displaying the elaborate fretwork and the richly decorative use of tiny figures, flowers and fantastic little animals. Courtesy James Robinson

Plain Irish bowl of the heavier type and a pear-shaped jug with sharp handles, engraved with coat-of-arms and having no other decoration. Courtesy Howard & Co.

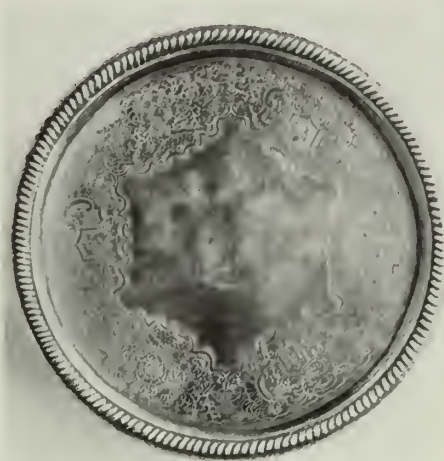




Salver raised on foot made by the Galway craftsman, Bartholomew Fallon, about 1700. Courtesy the National Museum, Dublin



Irish silver tray, made in Dublin in 1775 and engraved with the Arms and Crest of Yelverton. Courtesy John Wanamaker



A late 17th Century salver made by the Irish silversmith, Robert Goble, of Cork. Courtesy the National Museum, Dublin

address with the Goldsmiths' Company in Dublin and that all their work should be marked by those officials. But George III and his satellites found it an easier task to enact a law than to make the Irish obey it and like many other statutes it was only observed in a more or less perfunctory manner. And this disdain of commands, so typically Irish is reflected in the examples of their silver marked with various devices that indicate other towns. The principal one was Cork, where there was a number of important silversmiths whose work was, at first, impressed with a ship and a castle, later pieces, such as are now procurable, being marked with the word Sterling of which variable forms appear, including Starling and Stirling. On some Cork silver the word Dollar is punched, this

referred to, will be found with most of the Irish silver which is so eagerly sought for to-day. There is the same severely plain designs or those where vertical flutings are the only decoration, as found with the late 17th and early 18th Century English silver as well as the restricted use of engraving on larger surfaces, such as salvers, and the application of fairly heavy mounts of the gadroon type. But

would appear that the Irish silversmiths saw the possibilities of combining the somewhat fanciful Rococo decorations with those in which they unconsciously expressed their innate love of natural objects and of the creatures inhabiting the unrestricted confines of Nature's realms. These subjects are remarkably in evidence in the decorations of the so-called potato-rings, but which, to give them their proper name, are dish-rings. These beautiful and most thoroughly Irish articles were used on the table to support, in turn, the soup bowl, the wooden potato bowl, the glass dessert bowl and after that the punch bowl. And some day they will lose the undignified name now commonly attached to them and be referred to by their correct title, dish rings. Similar use of figures, birds, animals and

(Continued on page 76)



Irish silver dish ring, made in Dublin circa 1779. It is engraved with the O'Neill Crest. Courtesy John Wanamaker



Quaich similar to the traditional Scotch drinking cup, made in Dublin, 1726, period of George I. Courtesy J. E. Caldwell & Co.

implying that the metal was obtained by melting Spanish coinage. The Sterling mark was also used on work made at Limerick and while silver was made at Kinsale, Galway and other places, specimens are now so rare as to be quite without our present scope of interest. That likeness to English shapes, previously

even here there is often a difference, for, where with the English pieces the mount is generally distinctly gadroon, it is not uncommonly a more rope- or cable-like effect with the Irish.

One feature peculiar to jugs and similar pieces with handles is the frequent use of the harp outline, more clearly defined in some instances than in others, adapted to various scrollings borrowed from the Rococo style. It

Sugar bowl and two creamers on small feet, showing the chased sides and the shaped and punched rims. Courtesy Arthur S. Vernay



This old Irish creamer was made in Dublin circa 1750, during the reign of George II. Marking indistinct. Courtesy Howard & Co.





A Group of Graceful Interiors Inspired by Old World Beauty

In These Paintings of Richly Furnished, Paneled Rooms, the Artist, William B. E. Ranken Records Exquisite Decorations with Most Unusual Freshness

Courtesy Wildenstein Galleries

THROUGH a charming arched doorway, one looks from the living room into the pine paneled hallway of the home of Mrs. Vincent Astor at Rhinebeck. In the hall, the carpets are a soft red, which bring out the reddish tones in the pine. The living room walls are a tawny pink. Rich colors and dark woods combine to give dignity. Rugs are needlework

DISTINCTLY French in its soft coloring and subtle design is this interior in the rue Leroux, Paris. The walls are pearly grey with pale blue borders and an overdoor carving of gilt. Bright flowered tapestry with a vividly contrasting black ground covers the carved gilt Louis XVI chairs. Further accent is a black vase on a pale green table



EXCELLENT balance and a regal air are maintained in this salon of Mrs. Reredon Havemeyer, rue de l'Université, Paris, in a house built to order for Napoleon I. Its original occupant was Hortense Beauharnais, who afterwards became Queen of Holland. The boiserie is cream and gold. Sofas are covered in brown and the formal mantel is green marble.



A RICH mellowness and something of a cosmopolitan atmosphere are found in this library of Mr. William Elkins of Elkins Park, Pennsylvania. The room is finished in walnut with touches of dark blue. The chairs are brown leather and the sofa is covered with striped material in which blue predominates. The red carpet is a fine Persian design.





PHOTOGRAPHS BY JOHN WALLACE GILLIES

Front Façade of the
McDonald Residence

This Elizabethan home is admirably designed to its site, at the top of a gentle slope. The house is finished with imported Flemish brick in variegated red and trimmed with native limestone



An Elizabethan Home in Westchester

Much of the Charm of this Suburban Home of Mr. and Mrs. D. G. McDonald Is Achieved through the Pleasantly Varying Textures and Colors in the Building Materials

Lewis Bowman, Architect

New York Galleries, Inc., Decorators

From the front driveway, this house makes a particularly pleasing picture, with its groups of tall chimneys, irregular roof of heavy slate, and characteristic Elizabethan gables with ornamental brickwork. The planting is so arranged as to accent the architectural lines without obscuring them

This breakfast room has an atmosphere of gayety without sacrificing the dignity which one associates with the period. Furniture is painted and the chief decorative feature is a group of grilled arches across one end of the room. The floor is dark green tile. Beyond is a small conservatory





The center of interest in this living room is a fine Ramsay painting of Lady Montague. The walls are of waxed walnut paneling in Georgian design, carved in the manner of Grinling Gibbons. Green brocade draperies hang from simple valances. The background of the Oriental rug is a deep wine color. The sofa and one chair are upholstered in antique gold brocatelle. Fireside chair is wine color cut velvet.

The McDonald dining room is of paneled pine with rich color and design furnished by the needlework covering of the chairs and a fine old Oriental rug. The draperies are rose damask, repeating the predominating color of the rug. The colorful flower painting is fitted into the design of the paneling. Dark woods of the furniture complete the rich color effect. Ceiling has a design in ornamental plaster.



The New Vogue for Small Modernistic Fruit Dishes

Made of Pewter, Silver or Copper, these Little Dishes Are Designed for the Individual Breakfast, Luncheon and Tea-table or the Modern Room Tray



Fruit in a modernistic frame. This small circular dish, with center twisted handle is entirely of pewter. These dishes were designed and executed by Svenska Tenn

The pewter fruit dish with modern variations, simple in form, with handle undecorated except the small flower deftly applied to the rim—a sentimental touch

PHOTOGRAPHS BY BONNEY



A double modern fruit dish used either with artificial fruit as an individual luncheon tray piece or filled with natural fruit for the breakfast tray—an opportunity for a spot of color

Glass fruit in brilliant colors decorate a very modern tray of marble and pewter. The twisted handles make the tray very manageable. The flat surface reflects pleasing lights and shadows



A Playhouse on the Long Island Shore

Fitted in an Extremely Fresh and Modern Manner, this Sports Building on Mr. Caleb Bragg's Estate at Montauk Point Is Admirably Equipped for Long Happy Seasons of Seaside Sports and Indoor Amusements

Walker & Gillette, Architects

Mrs. A. Stewart Walker, Decorator



This playhouse, set close to the sea, is a part of Mr. Bragg's three-unit home. Two other houses, their architecture and general plan identical with this one, stand on the cusp and the opposite end of the horseshoe walk, which connects the three units. Near the sports house is the pier where the owner keeps his yacht, fishing boats and airplane

The large playroom of the sports house is designed to represent a "straw box," the walls and ceiling being covered with a veneer of golden straw (*papier faillé*). The wood trim is brown. Yellows and oranges are emphasized with touches of brown and *tête de nègre* throughout. The rug has an amusing modern sporting design of animals





Above—Another view of the large playroom, showing the chromium, marble topped bar, lined with mirrors. An amusing black mask of a lady hangs nearby. Chromium stools are topped with strips of orange and yellow leather basket weave. The large screen has a design in beige and orange. The glass cornice which runs around the top of the walls conceals indirect lighting

Below—One of the two guest rooms on the second floor of the sports house. This room is worked out in very pale colors, with the walls of a soft grey and the heavy silk curtains in pale flesh pink. The modern design of the rug, especially designed, is worked out in pale yellow, coral and delft blue. Chromium is used for the mirror frame, the mantel shelf and andirons



Decorative Effects of Sèvres Porcelain of the 18th Century

The Delicate Modeling and Exquisite Colors
of these Old Figures and Vases Bring to
the Modern Interior Something of the
Gay and Elegant Court Life of Old France

By LAURA LORENSON



Bust of Louis XVI in hard paste Sèvres biscuit porcelain, made about 1820. Photographs of porcelains from Metropolitan Museum of Art



Bust of Marie Antoinette in hard paste Sèvres biscuit porcelain in royal blue and gold, made about 1821. This bust matches the one of the king

SÈVRES porcelain is so closely associated with the history of France that when I walked up the embankment at Sèvres from the Seine river steamer I half expected to see Louis XV and Madame de Pompadour or, surely, Louis XVI and Marie Antoinette just taking leave of the director of the manufactory. In this I was disappointed, but the institution in which they were so keenly interested is still charged with their personalities.

A great impetus was given to the faience and porcelain industries of France when, in the beginning of the 18th Century, Louis XIV and his nobles sent their plate to the mint after the treasury had been depleted by war and famine. A substitute "fit for a king" had to be found. The hard paste of the Orient was still the admiration and despair of the French potters, but a soft porcelain had been known since about 1673. The aristocracy was intensely interested in this porcelain and it became the fashion to sponsor a pottery. During the last years of his reign, Louis XIV permitted St. Cloud to use his emblem, the sun.

The Sèvres manufactory, which had its beginning at Vincennes, seems to have been particularly fortunate. A beautiful white soft paste porcelain was being successfully manufactured in 1745. Louis XV became interested in it and soon the most talented men of France were charged with the perfection of its product. The pottery was removed from Vincennes to Sèvres in 1756, bringing it nearer to the King at Versailles, and in 1759 it became the property of the State.

After making my bow to the statue of Bernard Palissy, renowned pioneer potter of France, which stands in front of the manufactory, I entered the main building and was directed by a smiling attendant to the Museum.

Much of the exquisite soft paste porcelain of the Louis XV and Louis XVI periods was destroyed during the French Revolution, and the remaining pieces have been eagerly sought by the museums of

the world. The Wallace Collection, London, has been particularly fortunate. Its founder, Lord Hertford, living in Paris after the Revolution, had an unusual opportunity to gather the 18th Century French art of which he was a devotee. I was delighted, though, to find an interesting collection still remained at Sèvres.

Porcelain flowers were for some time the most remunerative product of Vincennes, or Sèvres, as it is now called. It is said that Madame de Pompadour, entertaining the King at Bellevue, showed him a bed of exquisite flowers in her conservatory. He thought them real and was surprised to see such lovely flowers in the dead of winter. When he found that they were of porcelain his interest in the manufactory was greatly increased.

A vase, said to contain 480 porcelain flowers, mounted with three small figures on a gilt bronze pedestal, was sent to Frederick Augustus, Elector of Saxony, by his daughter, the Dauphiness of France, to show him that Vincennes porcelain was equal to Dresden.

Louis XV ordered porcelain flowers, naturally painted, with their vases, for all his country houses, and this unheard of luxury seems to have caused a great scandal.

Naturalistic flowers, in relief, were also used for ornamenting vases and table services. Lids of covered pieces were often completed with a pile of flowers skilfully modelled by hand, the forerunner of the flower knobs of a few years later.

The soft paste or frit "Porcelain de France" was difficult and costly to produce, but from the standpoint of the artist it was perfect. The colors sank into the glaze and became extraordinarily brilliant. The most talented flower painters that France could command during the late Vincennes and early Sèvres period, when grace and elegance reigned supreme, scattered their lovely blos-

MATTIE EDWARDS HEWITT



The charm of this Louis XV living room is enhanced by the mantel group of Sèvres biscuit porcelain statuettes and clock also decorated with figures

soms over this delicate china or arranged them in garlands, and the exquisite Sèvres rose came into being. Chinoiserie, France's interpretation of Chinese art, was popular, and the exotic birds of China appeared in the Sèvres manner. The landscape and figure painters were not to be outdone, but their views were small and delicately painted. Urged on by Louis XV and his favorites, the artists blended their colors with such cunning as to give us the bleu-de-roi, turquoise, rose Pompadour and apple green backgrounds.

In order to promote sales, exhibitions of Sèvres porcelain were held in the Palace at Versailles. Louis XV is said to have distributed pieces among his noblemen at his own prices, which were not cheap. Some of them, according to a contemporary report, were not ashamed of taking a cup or small ornament when they thought they were not being watched. Seeing a Count take a cup in this way, the king sent him a saucer, which he was unable to get, the next morning and a bill for the two pieces.

Hard paste porcelain continued to baffle the chemists of Sèvres, and it remained for the wife of a physician in the Limoges district to discover, about 1765, the missing substance—kaolin. She thought it suitable for use instead of soap in washing linen, but her husband, suspecting its value, sent some of it to a chemist to be analysed. The statuette of Bacchus, modelled from the first clay sent to Sèvres, is still in the Museum.

During the reign of Louis XVI, Sèvres porcelain shows very definitely the influence of the classical revival that was then sweeping Europe. Shapes and models were gradually modified, the lines becoming simpler. There is no doubt, also, that the simple elegance of the Queen, Marie Antoinette, was felt at Sèvres. She was fond of charming biscuit pieces and loved to scatter vases which held a single flower through her small rooms.

Furniture inlaid with porcelain plaques decorated with flowers or figure subjects became the fashion. Biscuit plaques with white figures on a tinted ground were later made in competition with Wedgwood.

Marie Antoinette, whose favorite color seems to have been blue, is said to have complained at one of the exhibitions, which were still held in the Palace, that she saw nothing but roses, tulips and jonquils. The director, anxious to please her, began using



Vincennes porcelain vase of about 1750. Ground is white with flowers in enamel colors, painted and in relief, with gold entwined handles encrusted with flowers



Sèvres soft paste porcelain sugar bowl of about 1761. Open flower knob. Rose Pompadour background, gold and black filigree

the little blue corn flower, of which she was fond, as a painted decoration. This spread from one factory to another. The original designs of a service executed for the Queen in 1784 are shown in the Museum. These are charming, but I lingered longer over the few pieces that remain of the simple dairy dishes used by her in the rustic hamlet where the queen loved to play at making butter.

The original models, some of which are still in the Museum at the Sèvres manu-

factory, of biscuit pieces were made by the most eminent sculptors of the time. Those that remain of the soft paste pieces are delightful in color and texture. After 1769, hard paste of a dead white color was used extensively. Elaborate groups, some of them intended for table decorations, were made. There were many statuettes or groups

of the common people, some of which show them engaged in characteristic occupations. Busts and statuettes of famous men and

women, especially of actors and actresses, were popular. It is said that La Riche sculptured an adventurer of the period who passed himself off as the son of the Great Mogul and this little biscuit piece became so popular it was to be found in the boudoirs of all the great ladies.

The soft paste porcelain vases, masterpieces of modelling, painting and gilding, were perhaps Sèvres's most famous product. The large vases of the last quarter of the 18th Century, when Sèvres came into competition with Dresden, were made of hard paste. There are also many among these that are famous.

The sales of Sèvres porcelain were greatly increased by the diplomatic gifts of both Louis XV and Louis XVI and orders from foreign sovereigns. Catherine II of Russia is said to have ordered, before 1775, a

service of 744 pieces decorated in turquoise blue, rich gilding and cameos copied from those in the museums of Rome or Naples. That great lover of china, who had previously acquired a service, for fifty persons, of Wedgwood Queensware, thought the price of the Sèvres service too high and there was considerable bargaining before it was satisfactorily adjusted. When the King of Denmark visited Sèvres in 1768, Louis XV presented him with a table service of 180 pieces with a lapis lazuli—bleu-de-roi veined with gold lines—ground. The jeweled—decorated with enamel in relief—vase presented by Marie Antoinette to Marie Feodorovna, Consort of Paul I of Russia, has recently reached America. This charming vase has a bleu-de-roi ground.

On visiting Versailles, I was disappointed to find that Sèvres porcelain has nearly disappeared from the Palace, where it was so abundant during the reigns of Louis XV and Louis XVI; but it is not difficult to imagine the infinite charm of the exquisite "Porcelain de France" against the background of rich gilding and graceful paintings its rooms afforded. In fact, the porcelain itself sometimes formed the background. A valuable tapestry being destroyed by fire during the reign of Louis XVI, the Sèvres manufactory endeavored to repair the loss with a painted picture on a porcelain plaque. This was so successful that a series of Royal hunting scenes was produced

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This saucer belongs to the same tea set as the sugar bowl below. Charming paintings are in soft colors



One of a pair of Sèvres soft paste porcelain vases of about 1782, royal blue background, heavily gilded, gold handles and knobs, medallions in pastel

Right—Southwest corner of the room, showing arched and recessed book shelves with a desk copied from the money-changers' tables of Northern Italy. The heavy hangings are of handwoven cloth with appliqué of gold galloon. Chair is early Spanish

Below—The carved wall table is an original design, inspired by the Romanesque arches of the early French churches. The top is covered with a metallic brocade in Byzantine design. In the arched recess is an Italian Madonna in soft mediaeval colors



A Room of Splendid Detail in Decorative Design and Elaborate Execution, with Charm of Color

The twin beds in this beautiful room are covered with velvet and placed on a dais of decorated oak backed by a fine carved oak panel and canopy the same color as the bed cover and curtains. Both are trimmed with heavy gold fringe. The draping of the canopy is velvet and rare antique Shiraz rugs cover the floor. Wide windows in carved frames face the South



The day-bed is shown here with its cover of Lucchese brocade. At the side is a low table of wrought-iron with a wood top. The twin windows are early French Gothic with stained glass leads. An antique lantern of rich design makes the central light

The mantel of the fireplace is an example of stone carving in a 13th Century abbey. The linen-fold hood in iron drops to the gates, modelled from the choir screen in the cathedral at Schlesweg. Iron coronas are hung on the chimney breasts suspended from grotesque stone animals



**In the Apartment of Mr. Charles S. Pearce
on Lake Shore Drive, Chicago, this Room
Is of Sumptuous Charm in both Form,
Color and Material**

**Interior Created and Executed by the
Kelly Interior Crafts Co. Byron Boone,
Consultant, Research and Design**

The southeast corner of the room shows the chaise longue with a Gothic window at the back and the light is fashioned for reading from a Paschal candle which contains an electric light bulb within the iron socket. The walls and the ceiling of this beautiful room are plastered and treated to give them a deep mellow shade between apricot and cinnamon—a rich background



Among the New Books

Excellent Fiction by Both Men and Women
Floods the Spring Book Market

By BURTON RASCOE

"SINGLE LADY"

JOHN MONK SAUNDERS' *Single Lady* (Brewer & Warren) ought to be good: it is Ernest Hemingway, Ring Lardner, F. Scott Fitzgerald, Dorothy Parker, Baedeker, the encyclopedia and an Anthology of Popular Songs in combination, retaining some of the best features of each. The plot is about as close to *The Sun Also Rises* as it is possible to be without being identical with it and Hemingway incidents are related in the Hemingway fashion of clipped sentences; the ungrammatical idiom of the dialogue and the bar-room repartee are pure Lardnerese; the wistful romanticism of Fitzgerald is sprinkled here and there; the heroine's talk is largely that of one of Mrs. Parker's boozy and bedevilled ladies; and there are snatches from the guide-books and from popular songs to fill in. The novel even has a good musical comedy gag-line, the



Olive Higgins Prouty, whose novel, "White Faun," is laid against the background of Boston society. It is published by Houghton Mifflin Co.

Heinrich Hauser, a young German novelist, whose story of a pilot's life, "Thunder Above the Sea," is published by Horace Liveright

John Monk Saunders, whose first novel, "Single Lady," is being much discussed in literary circles. Published by Brewer & Warren

Charles Hanson Towne, editor of Harper's Bazaar, whose latest book, "This New York of Mine," has been published by the Cosmopolitan Book Corp.



about worn out—that of post-war disillusion. Like so many such stories, *Single Lady* opens up with some young men, who had been buddies in the war, out on a binge. They find a personable young American woman sitting pie-eyed at a bar and, after exchanging some badinage with her, decide to welcome her into the gang, she is so amusing. Then they go places and do things. That night, the gang of them slept on the floor and sofa of her sitting room at her hotel while she slept in the bedroom and next morning they all moved into the hotel. Complications develop and they all set off on a lark to Portugal, where they see a midnight bull-fight and do some plain and fancy drinking. Love comes into their midst and the escape ends, as many another has, in a close-up of an embrace. "THE FORGE"

Of much more serious and more permanent worth is *The*

kind that is repeated like a theme song, "It seemed like a good idea at the time."

And the yarn is good. It is entertaining. It is paced as fast as a sketch by Clayton, Jackson and Durante. It is well plotted. It has suspense. It is tricked right. It has some jokes in it that were probably new when Saunders wrote them and are rather senile now; but what better showmanship is there than that? W. C. Fields once told me that people who go to the theater never really begin to enjoy a joke until they have heard it half a dozen times. Moran & Mack had to keep repeating the same gags for fifteen years before they really clicked with their vaudeville audience. And there is some mighty fine writing in *Single Lady*. And I don't mean fancy writing.

This is Saunders' first novel and it shows that he has the makings of a humorist. He is still highly imitative; but he will come out of that. The theme he has chosen is



Forge (Doubleday, Doran) by T. S. Stribling. This is the finest story of the Civil War I have ever read, yet in it only one battle occurs and the aspect of the war that is neglected by most writers is most emphasized by Stribling—the marauding done by armed guerillas unattached to either side.

The Forge probably will be the first of a trilogy of the social history of the South which forms the background of Stribling's excellent modern novels, *Birthright* and *Tecftallow*. It is a magnificent beginning. It relates the history of the Vaiden family from about 1850 to about 1870. "Ol' Pap" Vaiden, a South Carolina blacksmith, had emigrated to Alabama where he became a farmer. He built a house that looked like a fort of logs, had slave quarters, stables, a forge, a cotton gin, and a family of ten children. He was a tyrant and fear of him

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Hanging Paintings on Paneled Walls

Pictures Pleasantly Related to the Architectural Lines of a Paneled Interior Can Greatly Enhance Its Beauty.

By Members of the Decorators' Club of New York

Third of a Series

Important in the decorative scheme of this pine paneled library is the old English portrait in a carved oval frame. The paneling is so cut as to leave a large rectangular space over the mantel, and the portrait is centered in this. The gilt of the picture frame and the old English brass andirons catch the light and make this end of the library the center of interest. The mantel treatment is Georgian with simple treatment of carved beading. It is faced with marble. Emma B. Hopkins, decorator

Here pine panels, finished a warm beige make such a fitting background for a fine oil portrait that it becomes the most interesting decorative feature of the room. The paneling has been especially cut for this overmantel treatment. The gold frame is bordered with a carved beading which forms part of the paneling. Carved swags on either side, and a pair of periwinkle blue jewel trees on the mantel complete the balanced effect. William Lawrence Bottomley, architect. Waller Freeman, decorator



PHOTO BY MATTIE EDWARDS HEWITT





Above—An 18th Century painting is introduced into the architectural treatment of this interior with a very pleasing effect. The canvas is framed only by moulding of the paneling. This large painting thus becomes an integral part of the room, and practically its only wall decoration. Love Jones Drake, decorator

Below—Here the decorator faced a peculiar problem in an irregular-shaped room with a few large wall-spaces. She solved it happily by paneling with strip moulding, painting the walls an aquamarine blue, using this colorful landscape in overmantel panel as the only picture. Margery Sill Wickware, decorator





PHOTO BY RICHARD AVERILL SMITH

Above—In the New York apartment of Mr. and Mrs. Charles Williston McAlpin, soft green dining-room walls make an excellent background for the rich colorings of old family portraits in gold frames. Portraits are centered in broad rectangular spaces. Georgian pilasters add emphasis. Gertrude Brooks, decorator

Below—Another dining room where old family portraits in dull gold frames are effectively displayed. Here the walls are mellow pine paneling; walnut furniture and the deep pile rug repeat the brown of the walls in deepening shades. Curtains are crimson damask. Mary Coggeshall—Jeannette Jukes, Inc., decorators





Modern Cactus Murals for Walls of a Santa Barbara Dining Room

Walls Were Decorated and the Furni-
ture Designed by Mrs. Albert Herter

Side wall of the dining room decorated by Mrs. Herter with cactus designs. The draperies of this room are of antique satin, just the color of the gold in the walls. The valance and rails are of metal, gold and aluminium. The console tables are used to enlarge the center table for banquets. Electric tubes light the walls back of consoles

The cactus design on the walls is blue and gray-green leaves and blossoms in tea rose and deep coral. All the furniture is dyed the color of the cactus leaves. The hills in the middle distance are copper colored. The wainscot around the room is solid sheets of copper with bands of brass at the top fastened in place with copper nails

**These Unusual Designs in the Home of
Miss Amy Du Pont at Montecito Were
Made from Her Exotic Cactus Garden
Which Faces the Front Porch**

A console table placed against the copper wainscot. The doors are of solid copper with frames of aluminium and all the nails and the essential hinges, etc., throughout the room are conventionalized fruit of brass. All the lighting fixtures in the room were made in California. Table lights are capped with rosettes of plant leaves and a single stem of coral blossom of copper enamel

The table, like the rest of the furniture, is the color of cactus leaves. A mirror runs down the center which is sunk into the wood with a band of copper around it, and there is a gold mirror in the center of the silver. The lights at the four corners are electric and, like jets of water, rise at the corners of the mirror thirty inches high. Tops of the lights are chromium, with drop-crystals



PHOTOGRAPHS BY JESSIE TARBOX BEALS





An English Suite in the Waldorf "Tower"

Barton, Price & Willson, Inc., were chosen to design and furnish this series

This attractive foyer has for its decoration a marbleized dado with panels formed by old wallpaper borders of greens and yellows, combining to establish in the entrance hall the welcoming atmosphere of the suite



A corner in the living room of one of the English suites is furnished in that style of English taste predominating at the end of the 18th Century which lends itself so happily to the developing of gracious interiors. The walls are soft blue green with hangings of Persian red. Furniture is satinwood, fruitwood and mahogany

The furniture of the bedroom is decorated satinwood with contrasting pieces of painted old ivory, and the carpet is a mottled gray green. For the window draperies, soft gold silk of rough texture has been used. The proportions of the room permit a novel arrangement of mirrors with the effect of increasing the space



Authentic Antique Furniture as Models
Utilized with Smart Colorful Settings, Com-
bine to Create Intimate and Alluring
Apartments for Seven English Suites of the
New Waldorf Astoria

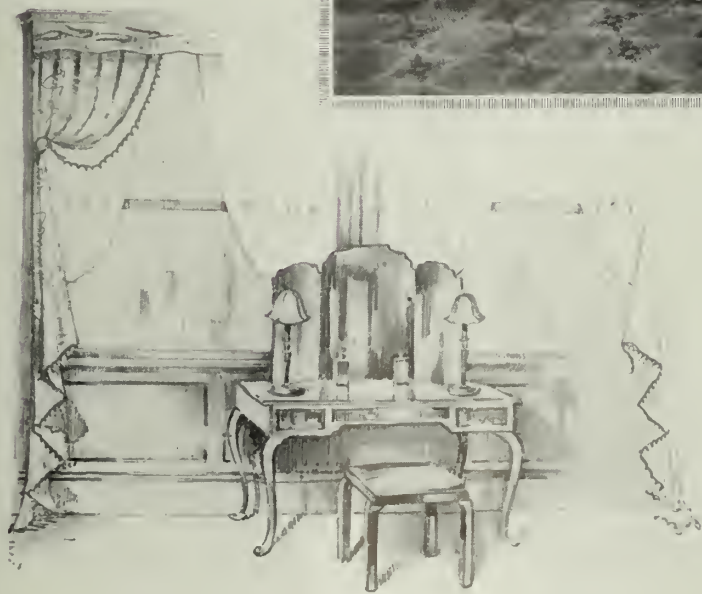


A boudoir in one of the English suites shows the powder table and a glimpse of a bedroom beyond. The furniture tends to the modernistic in style and yet is somewhat reminiscent of Sheraton's work and is decorated in subdued tones. A painted design in gold and rose embellishes the walls

The dressing table of a bedroom in another of the English suites where the royal blue and silver furniture effectively combines with the gayest of chintzes. The carpeting is a rich magenta, very striking against the warm gray walls. The entire room makes an interesting study in color contrasts and harmonies



PHOTOGRAPHS BY MATTIE EDWARDS HEWITT



A view of the south end of the living room. The settle is Sheraton, a fine satinwood piece, flanked by arched-topped mahogany bookcases. There is a rare old Sheraton chair just in front of the bookcase, with a circular seat covered in leather. The carpet is gray green, hand tufted, and the walls are covered with scenic hand painted paper in dull tones. The circular table is an antique painted tray set on a fruitwood stand



A head of President Lincoln rhododendron in luxuriant bloom. The flowers of this variety are delicate pink with deep yellow spotting in the throat

HOW beautiful upon the mountain" is a phrase that comes to the mind of the writer when he thinks of rhododendrons. Our mountains, where the species of this genus survive, are a striking sight at blooming time, and beautiful at others because of the foliage. Alas, that they are disappearing. The sadness, however, is occasioned by the loss through vandalism rather than the loss to the mountains and the gain to our home landscapes by sincere collectors.

The genus *Rhododendron*, botanically, contains azaleas as well, so that a wide color range can be obtained. There are small trees, there are low shrubs represented in this genus. And the end of the species is not yet, for annually there are being discovered in eastern and central Asia new species that surpass many now known. There are even some that will live in a limestone soil. These will be slow coming into trade, as they need to be tested and propagated. Further, these new species will probably result in new hybrids, so that the gardens of the future have promise of greater glories than ours.

Of course, our main dependence is upon the species *Rhododendron maximum*, *Rhododendron catawbiense* and *Rhododendron carolinianum*. The latter is not as well known as it should be. It is the latest of our natives to bloom, does not grow over six feet tall, and is rather compact. Then we have our hybrids. Formerly these were very easy to obtain, but our paternalistic government placed a burden upon our nurserymen from which they are just beginning to recover. We can now secure a limited quantity of splendid hybrids, and the price level is beginning to adjust itself. A few varieties are now being propagated by means of cuttings, a cheaper and more rapid method than grafting, and this will probably mean further price adjustments. It is interesting to note the rôle played by our *Rhododendron catawbiense* in the origin of these hybrids. This species was introduced into Europe in the early 18th Century and was used by the hybridists to the extent that usually one-third to one-half of the inheritance of the hybrids is derived from the *Catawba rhododendron*.

CULTURAL REQUIREMENTS

The cultural requirements necessary to keep rhododendrons in good condition can be narrowed down to a very few

Rhododendron makes a particularly pleasing effect used as border for a curved walk or drive. It is usually preferred with the surrounding grass and other planting kept informal, suggesting its native habitat

Rhododendrons Bring a Wild Mountain Beauty Into Your Own Garden

These Broad-Leafed Evergreens Have a Unique Charm as a Background in Informal Gardens or Bordering Stately Drives. Fourteenth of a Series of Practical Garden Articles

By CHARLES H. CONNORS

essentials. Under favorable conditions they flourish with little care. The soil should be well drained, but with a good water-holding capacity. It should contain a large proportion of decayed organic material, preferably leaf mold, for it is from this material that rhododendrons obtain most of their nutrients, with the assistance of mycorrhizal fungi. It is because these fungi will live only in an acid medium that we must keep in an acid state the soil in which rhododendrons are growing. When we can find a chemical nutrient for supplying food to rhododendrons, we shall not need to be bothered with soil acidity. The rhododendron will not tolerate "wet feet", therefore the soil should be well drained. Being evergreen and transpiring water all year through, it is essential that the soil should contain considerable spongy material to hold water for time of need.

The roots should be kept cool. This is the natural condition in the woods. To keep the roots cool, a mulch must be maintained. The best mulch is one of leaves of hardwoods, especially oak and beech. The leaves of maples, poplars, and similar trees will not do, as these bequeath an alkaline residue after decay, and an alkaline condition will be fatal in time. If oak leaves are not available, commercial humus or peat moss may be used. Preferably, the mulch directly on the soil should be finely divided, but the top should be loose to permit aeration. Such a mulch should be three or four inches thick at all times. With a six inch mulch of loose material like chopped cornstalks or coarse peat, rhododendrons can be grown in full sun. During the winter, if there is no danger from fire, loose

(Continued on page 72)



Broadway To Date

The Passing Show Flattered, Flayed and Fumbled

By BENJAMIN DeCASSERES



who have no notion of solemnity. One among them remains to dream upon the possibilities of a resurrection on European battlefields. The rest of the play is this meditation. The dead arise and demand an accounting. They get the usual blown-in-the-bottle answers from all the nations of the world. The American Ambassador has the best answer: Wars are Nature's wastepipes. You dead cumbered the earth, so she swept you away.

Motion pictures are used, but I believe if some of them were left out it would add to the effectiveness of this somewhat clumsy but bitter satire. The stock shots are un-Guildy.

There are bedroom scenes showing the Prime Ministers of England, France and Germany in bed (two with women) when the news is received of the "resurrection." These are very comical. There is another fine scene—the meeting of the delegates of the nations and the appearance of the soldiers of all nations just out of their graves. Here Claude Rains, as a workers' delegate,



"MIRACLE AT VERDUN"

FOR my part, I believe that if the thirteen million dead in the World War were to rise again they would, most of them, demand first of all a good drink and then a gal. You see, I'm cynical enough not to believe with Herr Chlumberg that they would crawl all over Europe asking Prime Ministers, Cardinals and rabbis, "Did we die in vain?" Why did they die? is the essence of the play, which the Theatre Guild has put on at great cost. Well, I ask, why does any one die? Or, again, why does any one live? War is part of the mystery of life.

But the play is tremendously effective and impressive—here and there. It opens on a cemetery at Verdun overrun by a crowd of tourists of all nations



does some mighty fine acting—the finest by far in the play, which is almost ruined by the great number of players with unintelligible foreign accents.

"Miracle at Verdun" is quite worth seeing. As a satiric spectacle it is unforgettable. As a drama it will not be remembered long. But the idea is capable of infinite variations. Lee Simonson in the settings again does very effective work.

"GIVE ME YESTERDAY"

A. A. Milne has poured all his gold, his whimsy, his satire and something of an un-Milnesque vitriol into his latest play, "Give Me Yesterday," produced perfectly from any standpoint by Charles Hopkins and interpreted by a critic-proof cast. The play marches very

(Continued on page 88)

Above—Walter Hampden as "Crichton" and Fay Bainter as "Lady Mary" in Barrie's play, "The Admirable Crichton," at the New Amsterdam Theatre



Center—Beatrice Lillie, the charming English comedienne, who is opening in "The Third Little Show," in May, produced by Deere Wieman and Weatherly

Louis Calhern and Sylvia Field in A. A. Milne's new play, "Give Me Yesterday," now running at the Booth Theatre. It is being produced by Charles Hopkins

Geoffrey Wardwell and Jay Fassett in a scene from Rachel Crothers' new comedy, "As Husbands Go," now being produced at the John Golden Theatre



Life on a Dude Ranch

Big Thrills on the Cattle Range a Romantic Vacation—Wild Animals, Game Fish, Swift Streams, White Peaks and—Freedom

By HENRY WELLINGTON WACK, F. R. C. S.

Author of: The Wilderness Healer—The Mad Moose of Atlin—Summer Camps etc.

WE once asked a Southwestern *vaquero* how it had come that cows and guests were so amiably rounded up on the same ranch. After a deep-sea snort, he said something like the following—expurgated—:

A few decades ago some inspired soul, looking for novelty, and more resourceful than his fellows, conceived the happy idea of spending his vacation on a Western cattle ranch. He came. The ranch took him in. He was made a member of the family and he entered into its life. Days spent in the open, in the saddle, and nights under the gleaming stars wrought their miracles, as they always do, and when our vacationist returned to his home, tanned, husky, bubbling with renewed vigor and brimming with vitality, his friends marveled—and followed his example.

While all the guest ranches are somewhat alike in a general sense, yet each has its own personality and its individual attractions. Some of the ranches are genuine old-time cattle ranches, still running herds of many thousands. Others are old ranches on which cattle are no longer raised. Still others are modern plants, built at the most advantageous points for the definite purpose of entertaining the tourist who wishes to "rough it" *de luxe*. Some cater exclusively to boys and young men who yearn to go West and see the "wide open spaces." There is a ranch to suit everybody, no matter what his taste, and all ranches are characterized by the open Western hospitality and good fellowship that makes the guest soon feel like a native.

When a demand arose in the East for a novel type of Western vacation and people began going West to visit some of the stock ranches, it became necessary for these ranches to improve their facilities for taking care of guests and friends. Larger living

rooms were needed, better sanitary facilities, more comfortable beds, safe horses and improved equipment. When these changes were made in the old-time cattle ranch it automatically became a Dude Ranch, but it did not lose its charm as a real ranch.

The following is a description of a typical Dude Ranch in Wyoming and indicates the wealth of equipment provided by this type of ranch for the care, comfort and entertainment of Eastern and Southern guests:

The central or public buildings form a horseshoe about the Ranch yard and are all of the old-time Western log construction. A spacious and cheerful dining room with view of the mountains is a feature, while comfortable living rooms with stone fireplaces, window seats, game trophies, bookshelves and pictures of the region, together with the log interiors, give a home-like effect. Adjoining are several cabins consisting of writing and card rooms, and the Ranch Office. The Ranch Library contains several hundred volumes, wall maps of the region and magazines and newspapers from leading cities.

The Recreation Cabin contains an excellent dancing floor, large stone fireplace, piano and an assortment of musical instruments. Wide, covered porches surround the building, providing a cool spot overlooking the Ranch



A typical group of Dude Ranch buildings in the Buffalo Bill Country, near Cody, Wyoming, land of big thrills, big fish, big game, big hills. Courtesy Burlington Railroad

Ranch guests watching Cowboy activities and whoopie on a Dude Ranch near Banff, Alberta, while their horses wait enviously nearby. Photo from Canadian Pacific Railway

fields for those who wish to read or write outdoors during the day or simply to lounge and contemplate the landscape.

Tennis courts and a large outdoor swimming pond, with springboard and platform, are convenient to the guest cabins. Guests do not live in one main ranch house. Private cabins are assigned to each individual or family. The guest cabins, are each so placed among the trees as to give privacy and shade. All cabins are lighted by electricity. They run from single cabins up to those of three rooms, although the latter are reserved for families. Several of the cabins are so situated that members of a family may have two adjoining. The days are given over to various branches of ranch life and guests are made to feel at home. Horseback riding, picnics, mountain climbing, hiking, fishing, swimming, tennis, or just loafing, offer a variety of activities. One may accompany the riders after horses or cattle, take part in the haying, assist the wrangler in rounding up saddle horses for the day's use, or take trips over numerous mountain trails.

The principal western Dude Ranch regions of Wyoming are the Cody Country of Buffalo Bill, the Big Horn District, the Yellowstone National Park Region, and the Teton Country. In Montana the Dude Ranches group around the Bear Tooth District, the Absaroka Region, and the Gallatin-Madison Country. The boundaries of these territories are, of course, not definitely established. The Helena Country in Montana, graveyard of ghost mining camps of long ago, is also a Dude Ranch territory. Here are the so-called Gates of the Rocky Mountains, so named by Lewis and Clark in July 1805, as they passed through their portals. There is also the famous Bitter Root Country, in the midst of a beautiful national forest. Hot springs abound in many parts of the Bitter Root Country. The Flathead-Swan Lake Country is an immense area in the northwestern part of Montana, Flathead Lake being one of the largest inland fresh water bodies in the United States. Finally, the famous Jackson Hole and Wind River Countries are abundantly occupied by Dude Ranches of various sizes and types.

The foregoing ranch regions include only the Western and Northwestern ranches. Far south of them are the sunlands of Texas, New Mexico, Arizona and Southern California, where, especially in the famous Santa Fé and Arizona Countries, winter guest ranch, hotel and trail life has become the vogue of thousands of travelers from the North and East. In this Southwestern region of national parks



H.R.H., the Prince of Wales, doing a real handy man's work on his Canadian ranch in Alberta Province. Courtesy Canadian Pacific Railway



An ideal camp site at the base of Mt. Lockhart, in the Beartooth National Forest, Rocky Mountains. Photo by Brown for Northern Pacific Railway

Wild jumps and hard bumps at a daring Cowboy Rodeo, near Jasper, in the Canadian Rockies. Photo from Canadian National Railway

and historic monuments, of remarkable natural wonders and freaks of nature, guest ranch life is quite different from that of the North.

The railroads which reach the Dude Ranches are numerous. The Northern Pacific from Chicago goes to Livingston, Bozeman and Gardiner, the northern entrances to Yellowstone Park, the heart of the Montana-Wyoming-Idaho ranches and cow range. The Chicago, Milwaukee St. Paul and Pacific delivers its ranch passengers at

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Porch, Terrace, Penthouse, and Sunroom Furniture

Graceful Designs, Fine Craftsmanship and Admirable Finish
Are Characteristics of the Newest Outdoor Furniture

By JULIET and FLORENCE CLARKE



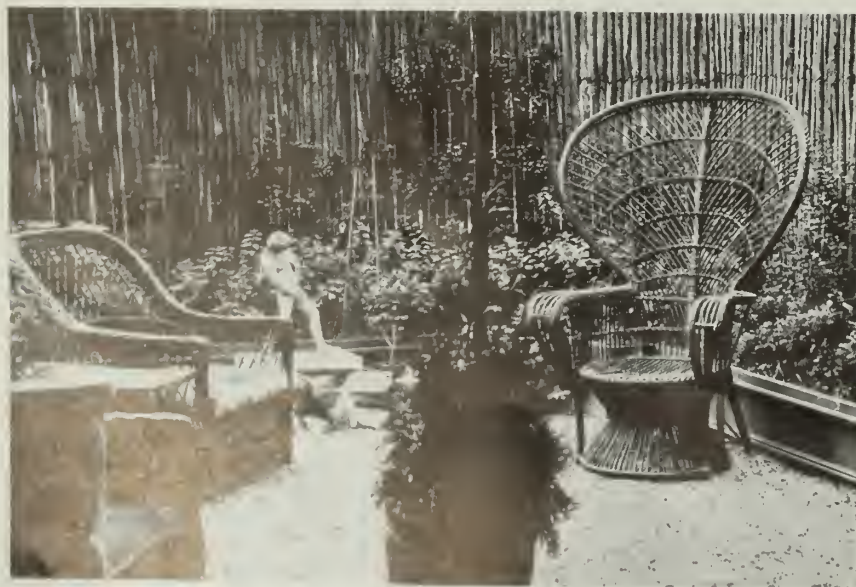
Chair made of natural rattan, bound in baked enamel windings to harmonize with the striped water-proof covering. Seat has a box spring. Courtesy Grand Central Wicker Shop

THE newest apartment houses with their step-back style of architecture are furnishing ideal settings for the development of terrace and roof gardens, where high above the turmoil of crowded city streets, far removed from the ceaseless roar of city sounds, these oases of greenery, with their miniature trees, shrubs, vines and flowers seem to flourish and bloom as luxuriantly as in their native garden beds. Often the terraces are divided by wrought iron gates with delicate traceries and on the wide parapets are placed classic urns of Carrara marble or composition stone, decorative garden statuary or the effective Tuscan strawberry jars filled with trailing vines, or blossoming plants, while the larger roof gardens are surrounded with vine covered trellises, or enclosed by closely woven pointed picket fences supplementing the masonry walls and shielded by gay awnings from the heat of the noonday sun.

Because of their exposed position, porch, terrace and roof gardens require furniture that will withstand moisture and extremes of heat or cold, for although in a measure protected from sun, wind and rain, chairs and tables must be constructed of durable materials—wrought iron, the new chromium plated tubular steel, aluminum, so light and easy to move, the almost indestructible rattan and stick reed, certainly no outdoor furniture is more useful or ornamental. Possibly nothing in nature equals rattan with its manifold uses and certainly for chairs and tables it is unexcelled, for its flinty, glossy exterior is an ample protection from sun, rain and all changes of temperature.



Terrace on the nineteenth floor of a cooperative Fifth Avenue apartment house, with furniture of natural rattan combined with stick reed and cane to make a cheery outdoor living room. Courtesy Baphé, Inc.



Corner of the roof garden of a New York home, surrounded by a Dubois fence which forms a background for the ivy, privet hedge and garden flowers planted in boxes. In the center is a Philippine peacock chair and the rest of the reed and metal furniture is appropriate. Courtesy Potash-Marl, Inc.

Rattan is the family name for countless varieties of Lianes, those climbing palms or vines which grow in the steamy jungles and swamps of Borneo, trailing along the ground, twining about the trunks and tops of trees, forming an almost impenetrable barrier with coils and festoons supported by tiny thorny hooks.

"Calamus Rotang," the variety used in furniture, grows in lengths from five hundred to nearly a thousand feet, never exceeding an inch or an inch and a half in diameter. In the East this natural string is used for tying parcels of every size and description, braided or twisted it makes the strongest cables and in China and India, even suspension bridges are constructed from this tough, resilient, natural product. Enamelled cane, which comes from France, is the outside coating of rattan, enameled and baked, which is sliced off in long, thin strips to weave into chair backs and seats and windings in brilliant colors for decorating furniture. Reed is the tough, fibrous inside of rattan after the cane is removed and from this "stick reed," furniture is made, cut into varying sizes from the tiny lead in a pencil to nearly an inch in diameter and in rounds, half rounds

and flat strips of varying widths and thickness.

Stick reed is better adapted to paint than any other material and is especially desirable for decorative, indestructible furniture as the baked paint is finished with shellac and spar varnish. Tubular steel furniture, chromium plated, is impervious to rust and does not tarnish, it is also finished with baked enamel in colors to match the materials used in the upholstery and cushions. Aluminum has entered the field as a rival to tubular steel and entirely new, light and extremely useful are the nests of four tables for serving afternoon tea, with tops of black formica, or five ply wood enameled in any color. Also new are the bridge sets of lacquered metal in corroded green, or rust color combined with stick reed painted to match. The chairs are finely finished to use without cushions if desired, and the table tops are in marbled effects, black or colored formica or tiled. The umbrellas centering the tables are covered with duck painted in attractive designs, with suede cloth in brilliant colors waterproof and sunfast, or in a new weather and rain proof fabric resembling satin.

Many tables, chairs, settees and chaises-longues are woven of large Malacca in new designs ornamented with windings of French enameled cane in gay colors matching the cushions of hand blocked linen, cretonne or glazed waterproof chintz. An extremely comfortable lounging chair of natural rattan is easily converted into a chaise-longue by pulling out the foot rest, which slides under the chair when not in use. Entirely new are the fan back, sewing, and lounging chairs, chaises-longues, settees, lamps and ferneries, woven from natural rattan in large squares and finished in colorless shellac. The chair seats are pitched higher in front, giving the most comfortable lounging position. None of the chairs are cushioned, but have a gay "Ypsilante" pad of moisture proof fabricoid,

Right—Porch, terrace or sun-room furniture and ferneries of natural rattan hand woven in squares with windings of French enameled cane strips in vividly contrasting colors. Courtesy Ypsilanti Reed Furniture Co.



Group of furniture in natural rattan and stick reed, channeled cushion of hand blocked linen in rose, green, yellow and blue, floor pillow in black fabricoid. Courtesy W. & J. Sloane, Inc.



braided like the kindergarten mats in orange, green, yellow and silver.

Hand woven reed, which has been little used for many years is revived, finished in old ivory decorated with a diamond design in green and red, or finished in lime green with yellow diamonds and upholstered with a green and yellow cretonne designed by Donald Deskey. The shapes of settees and chairs with their high backs and rolling arms are extremely graceful. Especially attractive is the new rainbow cane furniture, woven from fine French enameled cane in red, blue, green and gold combined with the natural color. The rattan frames are trimmed with windings of the same gay colors; in this are obtainable chaises-longues, chairs

in various shapes, tea wagons with removable tray tops, coffee tables, tabourets and card tables with plate glass tops. Entirely new is a circular bridge table with arcs six inches deep, cut in for the chairs, so that when they are pushed in, the table forms a forty-two inch cylinder. The frame is of natural rattan or reed trimmed with red and black windings and the four standards have each two convenient shelves.

Admirable space conservers are the round, tip-leaf tables, with one or two leaves, or rather shelves, the supporting frames made from natural rattan with windings of enameled cane in Chinese red, green and black; these come in three sizes. Also new are the gate-leg drop-leaf tables of natural rattan with windings of red, green and black cane. The table tops are made of five ply maple

(Continued on page 82)



Left—Furniture which may be used for the porch, terrace or sunroom of natural rattan with gay enameled cane windings showing the convenient new drop-leaf table. Courtesy The Reed Shops, Inc.



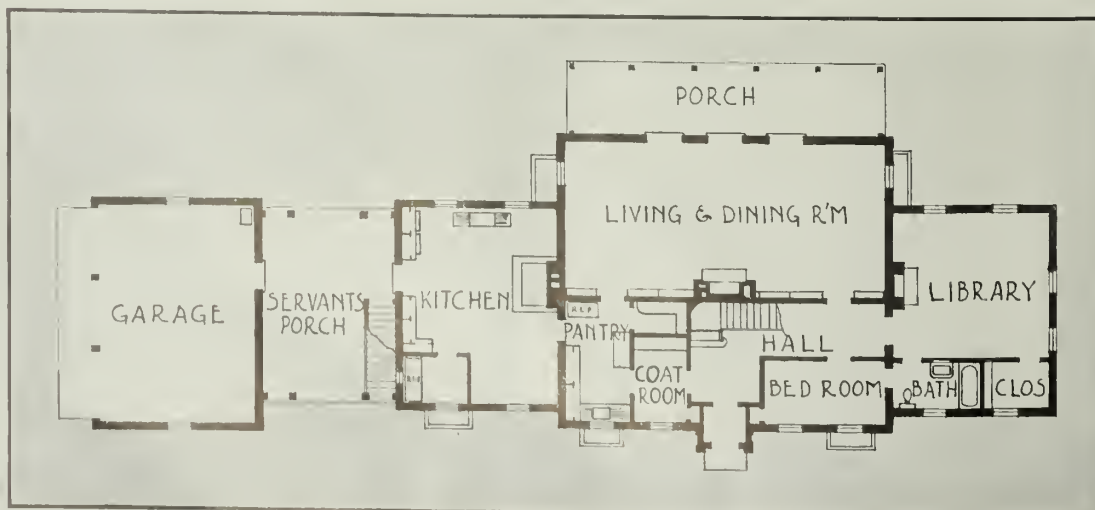
PHOTOGRAPHS BY MATTIE EDWARDS HEWITT

The Long Island home of Mr. and Mrs. Paul Hammond is called "Button Gwinnett" after one of the signers of the Declaration of Independence. The broad porch, in the most neighborly manner, leads directly into the large living room. The house is set back in a grove of trees

The Early American Farmhouse Type

This Delightfully Simple House Is Finished in White Stucco with Chimneys of Painted Brick. All the Wrought-Iron is of Early American Design. The Porch is a Friendly Feature

Delano & Aldrich, Architects



The floor plan of the Hammond house shows a very compact arrangement for comfort and convenience of the small house. One room is given up to living and dining. Then there is a good sized library and on the first floor, in addition to the service quarters, a small bedroom with a bath

A timely
CHINTZ
*for the country
house . . . or the
city apartment*



Deft copy of an early document . . . reproduction of a distinguished brocade . . . this versatile chintz by Schumacher, as colorful as gardens in the sun, is ready now to bring summer's transforming magic into the town or country home . . . Schumacher Fabrics are sold only through decorators, upholsterers and the decorative departments of department stores . . . Offices at 60 West 40th Street, New York. Also in Boston, Philadelphia, Chicago, Los Angeles, San Francisco, Grand Rapids and Detroit.



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JOHNSON & FAULKNER offer a wide range of choice reproductions of antique fabrics—many taken from rare and historic examples of exceptional interest. Also one will find in the showrooms a complete display of modern decorative materials. Indeed, whatever one may desire in a high-class imported upholstery or drapery fabric, will be found in an abundance of patterns and color combinations in the Johnson & Faulkner Showrooms.

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PIERCE - ARROW REPAYS A STEADFAST LOYALTY



Five-passenger Club Sedan of Group A—\$3745 at Buffalo

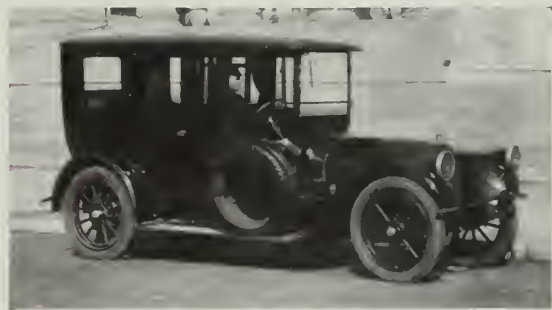
People whose means permit indulgence in any number of new cars each year are among the proudest possessors of old Pierce-Arrows. And because this staunch loyalty is shared with no other car, however fine, the reason for it becomes interesting—and important:

Prominent owners admit to a very real regard for the patrician quality that is Pierce-Arrow, and to a sentiment for its fine traditions. But always this is sustained by the character of the car's daily performance—by a quality of distinguished *service that endures*.

Pierce-Arrow ownership is thus rewarded beyond most conceptions of what a fine car can yield. First, with a prestige that has world-wide recognition and acceptance. Again, with the finest expression of motoring luxury that the greatest designers and engineers can originate. And, finally, a return on automobile investment which years of service do not diminish and which ultimately makes *America's finest motor car* also its most economical.

Twenty-nine New Models—with Free Wheeling—\$2685 to \$6400 at Buffalo. (Custom-built models up to \$10,000)

The 1917 Pierce-Arrow in the photograph is owned by Mr. Lucius J. Otis, well-known Chicagoan. After 14 years, this car still renders distinguished daily service.



PIERCE - ARROW
AMERICA'S FINEST MOTOR CAR



New York Galleries

INCORPORATED

An inspiring interpretation of a Georgian room, suggestive of many lovely interiors to be seen at these galleries, with all details of background, draperies, lighting, furniture and textiles in perfect accord. Installed in its entirety at any distance.

MADISON AVENUE *Between 48th & 49th Streets*

The planting about the house is supplemented by porch baskets and a delicate tracery of vines which stand out in interesting relief against the white stucco. The shutters are redwood in natural finish, and the windows are regulation double hung on the second floor and on the first floor the French type is used. The gently sloping roof is gray and black wood shingles. Chimneys are broad and low and the irons are wrought in an Early American design. Windows are so arranged as to give a well-balanced effect



A view of the delightful porch of the Hammond house. This is really a very complete outdoor living room with its comfortable couches and long, upholstered chairs. There is an electric light, and through the summer time vines cover the trellises. Like many of the Early American houses, it is set flat upon the earth without approaching steps giving a sense of intimacy with the outdoors. From this porch one goes directly into the main living room. All the interiors are furnished in the Early American style with simple wood fireplaces, marble faced

Building for Enduring Beauty

The Ultimate Comfort and Attractiveness of Your Home Depends Largely upon a Wise Selection of Site, and Careful Choice of Right Building Materials. First of a Series

By JOHN TAYLOR BOYD, JR.



An irregular site offers unusual opportunities for the picturesque. But the underground construction may be expensive, where it is necessary to blast. Walker & Gillette, architects

The wood structural frame will always have an important place in country house architecture, not simply for economy. It is admirable for a rustic setting. Dwight James Baum, architect



ENDURING beauty is not possible in a house unless the structure, materials and equipment are the best that can be had under reasonable limitations of cost. To build beautifully and permanently is a patient, complex, expert process. It becomes ever more difficult because of the growing demand for efficiency and comfort in the home, a demand that is stimulated by the ingenuity of industry in meeting these demands.

I should introduce the subject by reminding readers that even the best constructed and the most completely equipped home will fall short of high standards unless it is practically planned and a beautiful work of architecture. Fine architecture means not simply beauty in the building itself—in the appearance inside, and as seen from outdoors—but it implies also the greatest harmony in the setting of the house, in its relation to site, and in its fitness to the countryside or neighborhood. This, too, is a complex aspect of the home and is the subject of the long series of interviews with leading country house architects of America on the design of country houses, now being published in *ARTS & DECORATION*.

Nor can the economic basis of a home be neglected. Unless it is economic, how can a house have permanent value? The economic factor relates both to the individual financial position of the homeowner, and to the real estate conditions in the locality. Generally, the balancing of the homeowner's budget is a matter for himself to decide, except that he is urged to seek the advice of experts—banker, architect, realtor—in working out his individual problem. As regards real estate value, the home should possess all the investment value that one can put into it. A good location, protected by zoning and private restrictions, is essential. The homeowner should look into the regional planning of his neighboring territory and he should study the local town, city or county



Life is complex in the active teens and twenties. The son of the house appreciates having his own telephone in his own room.



The daughter of the house enjoys the convenience of her own telephone. It makes the room so completely and intimately hers.



Too few men have a room to call their own . . . where they can flee from teas and parties to work or read in comfort . . . with lamp and book-rack beside an easy chair . . . with the world shut out . . . but a telephone close by to bring it back when needed.

"FIRE AWAY, JIM, I'M IN MY OWN ROOM!"

Telephones throughout the house help all the family to enjoy life more

THE modern American family is a busy, active group. Every member of it has his own interests and ambitions. The happiest families are those in homes where every possible provision has been made for the comfort and convenience of the individual. Where there are *telephones* throughout.

Dad has one in his den, so he can make a business call without disturbing any one . . . or talk to his closest cronies without dropping his magazine. Dorothy uses the telephone in her room to make dates and exchange confidences that Junior can't overhear. Some day he'll be doing the same thing. Mother uses the telephone in her boudoir, in the kitchen, on her writing desk, many times a day. Life moves more smoothly for all of them, because they have *enough* telephones.

You can supply this kind of convenience to your family at moderate cost. There are many types of service and equipment. Your local telephone company will gladly help you plan for your specific requirements. Call the Business Office for full information.



The recreation room is a modern meeting place for all the members of the family. Here plans and engagements can be made without interrupting interesting games . . . by telephone.





planning. The location of highways and other improvements is particularly important. Social considerations, also, enter into the picture. These are the character of one's neighbors and the nature of the community activities, of schools, hospitals, churches, clubs, recreation facilities, and so on. Consultation with leading citizens and also with an experienced architect will throw needed light on these important factors.

All these matters come first. When the homeowner has digested these, and when he has incorporated them in an artistic, well-planned home, to be built on a good piece of land, well located in a properly planned locality—then, and only then is he ready for the vital decisions on structure, materials and equipment.

I wish to present the chief considerations that govern them as simply as possible, avoiding technicalities. The practice of writing essays on specifications for amateurs, in an attempt to make them professional architects and contractors, results in more failures than successes, as experts in the building field know from long experience. The record shows only too clearly that the best results in the building operation are secured when a capable, experienced architect—and landscape architect—are in charge of the job, and when a group of the most capable contractors work in cooperation with the architects. If ever a job requires a single directing hand, that job is a building operation.

The first principle of house construction is that it is still largely a handicraft process, with all the elaborate, skilled, costly and seemingly wasteful labor that the term implies. It is true, modern industry has transferred to the shop as much of this process as is possible; but it has done so only to a comparatively small degree. On the contrary, the shop fabrication has in some ways increased the administrative duties of architect and contractors, particularly in purchasing, in the supervision of workmanship, in coordinating details and in the delivery of material on schedule time. The point of this situation is that the owner should make extraordinary efforts to avoid blocking the construction process either by delaying decisions, or by making drastic changes after the construction is under way. Another point is that even the least important decisions should

(Continued on page 84)

The durability of a home built with stone and brick is as well understood as the artistic possibilities of both texture and color. Lewis Bowman, architect

Brick is a material particularly effective for houses of balanced proportion, with a range of colors and textures. Walker & Gillette, architects

Substantial, fire-proof exterior walls can be built of terra-cotta blocks or other rough masonry covered with stucco finish. Addison Mizner, architect



ANTIQUES



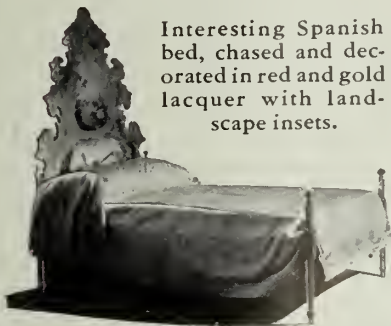
Magnificent 18th Century English Empire Mixing Board in mahogany, inlaid with harewood, satinwood and ebony, with deep commodious cupboards.

One of a set of mahogany Chippendale Dining Chairs, covered in red leather, acquired in Ireland. 12 sides and 2 arm chairs in fine condition.

A corner in our French Section showing one of a large number of commodes—in fruitwoods, walnut and oak—both Parisian and Provincial—all with original hardware and in excellent condition. A Trumeau in green and gold, 1870. A Regency and a Louis XVI Provincial Chair, with walnut frames, covered in old flowered brocades.



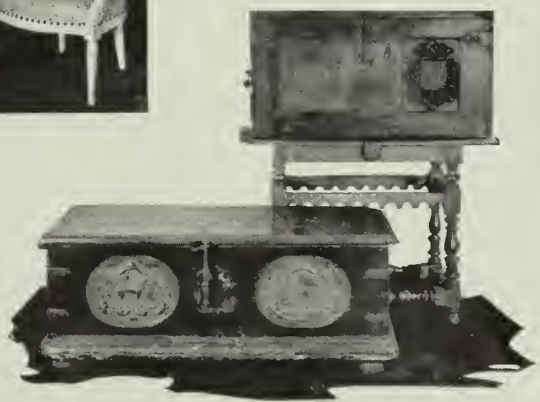
One of several fine Louis XVI arm chairs in old paint, from Rouen, temporary cover of chintz.



Interesting Spanish bed, chased and decorated in red and gold lacquer with landscape insets.

The Spanish Vargueno or writing desk is exceptionally fine. The drawer fronts are of ebony inlaid with tortoise shell and carved ivory.

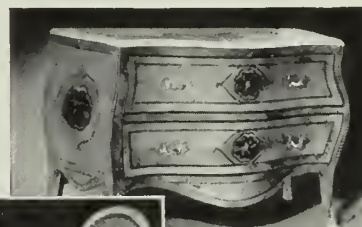
A walnut chest from some cardinal's home, carved with his escutcheons.



A typical grouping from our stock of antiques which is large enough to permit a selection according to both purse and taste.

PERSONS who know the charm imparted to fine interiors by genuine antiques with intimate histories will find Colby's collection a great source of delight. The collection is large and varied. The pieces are all in fine condition and capable of giving service and pleasure for years to come.

Colby's have been interior decorators since 1866. They are experienced and equipped to handle contracts and decorating problems in all parts of the United States



Charming Bombé Commode, France 1765, in tulip wood, inlaid with rosewood and harewood; marble top; fine mountings.



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ASTOR HOTEL, MILWAUKEE, WIS.



Cuban Home on Lovely Curve of Atlantic Beach

On the Varadero Beach of
Cuba Is One of the Most In-
teresting Homes in America

Covantes & Cabarrocas, Archts.

Above—The house of Mr. and Mrs. Irenée du Pont is built of stone and stucco, with Cuban woods, principally mahogany. It is situated at a point called "Great Rock," and the architecture of the house is beautifully adjusted to the site, a curving stretch of shore

The drawing room of the du Pont home. Here the Spanish feeling pervades in the carved ceiling, the richly tiled floors, the wrought iron gate opening into the hall, and the mahogany stairway with turned supports and balustrades. The furnishing is in harmony



Dining room in the home of Mr. and Mrs. du Pont is also in Spanish style with tiled floors. The furniture was all made in Cuba, principally of native mahogany. The marble used in the finish of the house, both outside and inside, was brought from Italy. A beautiful harmony pervades the rooms of this house because the material of both house and decoration is, in the main, native

NOTE: Mr. and Mrs. Irenée du Pont chose this location on this wonderful stretch of beach because they considered it the loveliest spot in the world. And in the construction of the house an ideal of architecture was developed for the fine curve of the bay. The colors of the house harmonize with those of the sea and the land to accomplish a rare perfection. John E. Bailey & Co., Decorators

Authentic Hooked Rug Designs



CARPET » » the counterpart in pattern and in color of the most prized of hooked rugs » » a perfect complement to the informal charm of Early American and French Provincial interiors » » originated by Cochrane to give utter freedom in planning the covering for any size and shape of floor area » » at a cost within reason.

CREAM-colored walls, chintz hangings, a Welsh dresser, a winged chair, a butterfly table, a venerable clock in the corner, and the Cochrane carpet—a perfect copy of an old hooked rug design—all accent the charming informality of this 18th century living-room.

Pattern illustrated
No. 38016-3

CHARLES P. COCHRANE COMPANY • PHILADELPHIA

COCHRANE RUGS

These lacy blossoms of the hybrid Rhododendron Daisy seem to achieve the ultimate possibilities of this shrub. In full bloom the heads make almost a solid mass

(Continued from page 56)

leaves may be piled around and up through the plants. This will prevent deep freezing and thus the plants will be better able to absorb moisture fast enough to keep pace with transpiration. In the spring, the coarse mulch may be removed. It is better not to dig or cultivate about evergreens, as the feeding roots come up into the decayed mold and would be injured in digging.

Exposure is important. In nature, these plants grow in shade or partial shade, and one should try to keep all plants in as natural an environment as possible. A southern exposure in winter is not good, as the sun warms up the plants and hastens transpiration. Consequently, the north and west exposures are best; but here another danger arises, namely, the strong winds of winter and early spring. We pity the poor human derelict, standing shivering on the street corner with his head pulled into the collar of his coat and his hands up his sleeves. We may not believe in teleology, but the rhododendron is obviously trying to tell us that things are not right with it on a cold, windy day, when the leaves curl and droop, and it stands there all shivery. Unless there is some natural windbreak or sun screen, a protection of some sort should be erected, especially the first year or two after the plants have been set. Burlap on frames or lath fences will break the force of the winds and thus protect the plants.

Water is especially important in the autumn. While the plants require a liberal supply of moisture all through the season, it is essential that they go into the winter season with an ample supply about the roots. In dry winters water may be applied between thaws.

DISEASES AND INSECTS

There are a few diseases that occasionally are troublesome. The best treatment for these usually is to excise the diseased part and keep the plants in as healthy a condition as possible. Of insects, a few may be bothersome. If holes are being eaten in the leaves, a stomach poison such as arsenate of lead is indicated. The lace flies may bother, usually resulting in a spotting of the leaves, especially the undersides. These can be controlled by application of a spray of nicotine and molasses.

TRANSPLANTING

As a general rule, when only a few plants are to be used, it is better to purchase nursery grown stock or stock which has been



collected and grown for a year in the nursery. Where large masses are to be planted, collected stock will be found much more reasonable in price and the possible loss of a few plants will not matter materially. From the nursery, plants can be moved at any time, with a root ball. When collecting, the best season is from four to six weeks after the middle of August. The plants are practically dormant at that season and will become established before winter sets in. It is wise to make spring plantings early before growth starts. All evergreens should be moved with a good ball of soil on the roots.

Effective as rhododendron is in massed borders, one can only appreciate the perfection of this flower by studying a single spray. Here bright pointed leaves frame yellow throated pink blossoms of the Mrs. Charles S. Sargent



Lady Armstrong rhododendron used with fine effect in large clumps on an extensive estate. Here some of the blossoms are close to the ground and the stems graduate in length so that there are no barren spots to mar the beauty of this glorious shrub



Rhododendrons require very little pruning. Some people think it wise to remove the seed pods before the seeds are formed, with the thought that the appearance of the plants is improved. If the plants are in vigorous condition, the formation of seeds will do little harm, and many persons believe the pods add to the attractiveness of the plants in winter.

If the plants become too leggy, they can
(Continued on page 86)



Bruce Plank Floors

BRUCE

So much of the beauty of a home depends on its floors—a background of fine wood, rich in grain, interesting in pattern—characterizing the finest in modern floor construction today. Bruce Plank Floors of varying widths with their interesting dowels and random lengths, give an old world flavor—quiet—rich—unobtrusive. The utmost in style a century ago—the utmost in style today.



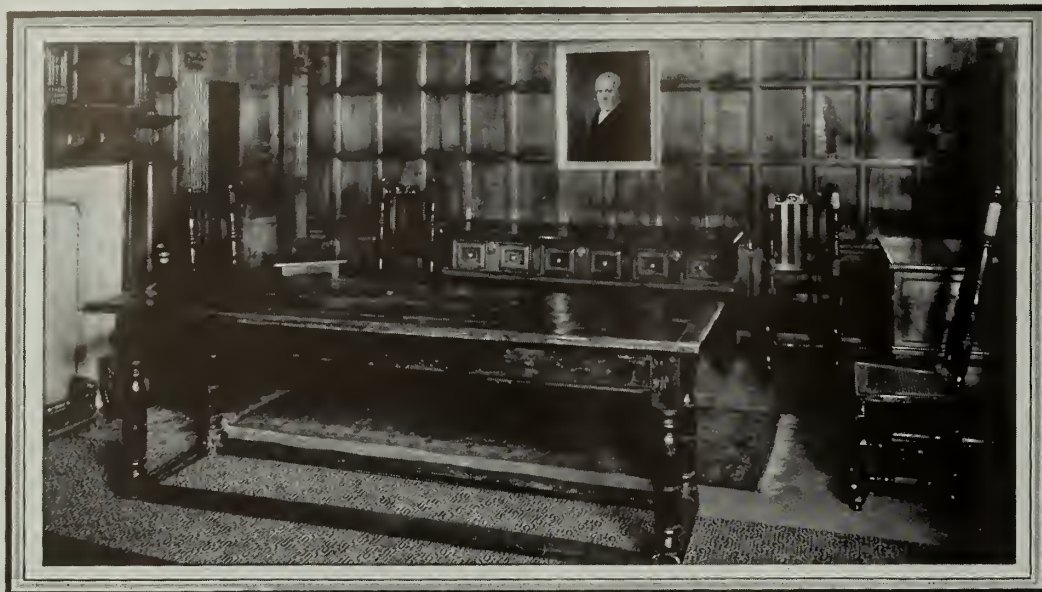
16-page booklet in colors—a treatise on flooring—sent on request

Bruce Plank Floors are available in oak, walnut and Philippine hardwoods, in three grades, Mansion, Fireside and Tavern; five widths, 4, 5, 6, 7 and 8 inches. *CELLized (chemically treated to resist moisture) or untreated; beveled or square edged. Sold through retail lumber dealers everywhere.

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MEMBER OF THE ANTIQUE AND DECORATIVE ARTS LEAGUE, Inc.

»»»»

Of rare and mellow beauty is this Jacobean Oak Room, about 1670, which is in the original state. Size 17'x22', 9' high. There is a very fine mantle and overmantle, with an old stone fireplace.

The Oak Table, Jacobean, is in perfect condition. English, about 1680-1690. The Oak Side Chairs, Jacobean, date from between 1670 and 1680. The Welsh Dresser has the original Jacobean applique; English — 1670 - 1680. The Oak Chest of Drawers, with original Jacobean applique front is the oldest piece in the group — English 1660 - 1670.

««««

M. A. VAN ESSO



NUMBER 1475

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There is a comfort unmistakable, as well as an extravagant simplicity, in this Chippendale Arm Chair, which, with the unusual small Table, would enhance any room of Georgian character.

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TONALITÉ NEUTRE

or

Variations on a Theme

THE ideal of tonality dominates the work of Elsie de Wolfe

Each part of her rooms relates itself to another. The chintz picks up the color in the rug—the walls reflect a pale shade of the same—the furniture fits into the general background

Elsie de Wolfe's eye for color is as exact as a mathematical problem. When she buys a piece of furniture she knows beforehand where it should be placed . . .

Elsie de Wolfe's touch creates beauty. Why not let her advise you? . . .

ELSIE DE WOLFE

677 Fifth Avenue

New York



The Beauty of Irish Silver

(Continued from page 35)



The large spoon with the trifid top dates from 1700, the others being the rat-tail type of 1767, all made in Dublin. Courtesy J. E. Caldwell

masks. But where Irish silver displays the poetic nature of the people to a greater extent is, undoubtedly, in the articles with which the background of the chased decoration is cut away or, as we more often call it pierced work. Whether it be one of the familiar dish-rings, a fish-slice, a fruit bowl or one of those delightful covered butter-dishes, each shows us the Irishman's desire to use ornamental forms dictated by his temperament. The fish-slices, which could be used as pie-knives now, are to some extent conventional but it is worth while to describe examples of the unusual fruit bowls and the butter-dishes.

If, as is the case, the butter-dishes are now somewhat difficult to find, they are well worth a diligent search, because they illustrate the Irish pierced work in its earlier and less advanced style.

To suggest that the Irish silversmiths did not produce the more ambitious pierced work, however, would be very far from the truth. Actually the workmanship and artistry displayed by their cake baskets with bale handles and their epergnes are among the finest existing today.

The Irish craftsman could not refrain from expressing his love of little people and of Nature's flowers, for he has placed a baby figure on either side and swags of blossoms pendant from the base.

It is often remarked that smaller articles of Irish 18th Century silver, such as the sugar bowls, the cream jugs and sauce boats, have a tendency toward the use of thin metal. This is likewise observable with some of the contemporary English pieces of a similar character, if not to quite the same extent, but it does explain why certain forms of seeming decoration are found with this type of silver in both countries.

When he employed this method of stiffening the metal, the Irish silversmith subtly concealed his purpose by causing the ribs to assume a decora-

tive character. Some of the plain bowls have as many as fifteen ribs, radiating from the center of the bottom and following the contour of the body. It is the impress of the national characteristic of a people more or less distinctive both in the antiquity of their silvercraft and in retention of their ancient traditions. There is a certain delightful mysticism combined with an inherent love of the little folks of those fairy lands, so dear to the Irish and while in the more important table ware for the great homes this is perhaps missing, it is nevertheless often present in the decorations of the smaller pieces.

All Ireland is not all Irish because there were many Scotch families who migrated to the northern part; and the influence of these people is traceable in the quiches which are still to be found in Ireland. These shallow drinking cups seemed to have appeared first in Scotland during the 17th Century. They are obviously a relic of the ancient mazer bowl to which a short flat projecting lug was added on either side. Made of wood, pewter and other mediums for the poorer folk and of silver for the laird, these cups were to every Scotchman what the more elaborate two-handled loving cup was to his enemies in the South. The mazer origin also reveals itself with some of the chieftains' quiches in the turned wood bowl lined or mounted with silver.

While much of the Irish silver, brought to America in recent years, was formerly part of the plate in English homes, this does not infer that there was any dearth of silver in the larger houses of Ireland. Like other countries, Ireland has suffered the oppression of heavy taxation and many of the early noble families have been compelled to dispose of at least a large proportion of their treasures. On many an American table at the present time there are pieces made by Irish silversmiths and engraved with armorial insignia of ancient lineage.

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Behind the productions of the Robert W. Irwin Co. there is a large assemblage of designers, artists, woodcraftsmen, upholsterers and finishers of wide experience and excellent skill—a corps drawn from the greatest American and European schools which has the advantages of wide contacts and the opportunity of obtaining fresh viewpoints.

The group illustrated is typical of the high quality consistent with Irwin productions. This grade, together with furniture designed for more moderate incomes, is offered for sale by the best furniture dealers and is always available for public inspection at the Irwin showrooms.

Write for a copy of "Irwin Interpretations" a brief, informative résumé of period furniture styles, profusely illustrated.

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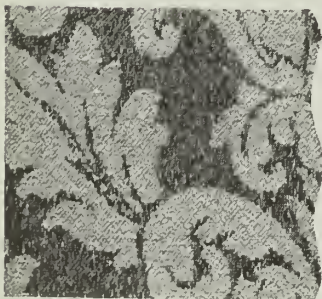
Grand Rapids, Michigan

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If you are interested in decoration, either period or modern, the coupon, accompanied by 10 cents, will bring you a color-booklet showing the arrangement of twelve distinctive rooms, and the name of a nearby dealer who will show you the fabrics in all their real beauty. The Orinoka Mills, 183 Madison Ave., New York City.

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Colorful draperies in a large and sunny room;
from the Orinoka booklet

Among the New Books

(Continued from page 48)



T. S. Stribling, whose new novel of the Civil War, "The Forge," is being published by Doubleday, Doran Inc.

weighed upon the household. There was a split in the family over the war and there were other complications. Among Vaiden's unacknowledged children was a mulatto daughter, Gracie, by one of his slaves. Of course, without knowing Gracie's parentage, one of the younger Vaidens violates her. In the end all of old man Vaiden's children desert him except Gracie. He is dying and he wants to die in one of his daughters' arms. Gracie takes him in her arms and tells him she is his daughter and the irascible old fellow shoves her away.

Stribling is preoccupied with man's inhumanity to man and in this book he has given free scope to his ability to display the sardonic irony of common events. The Civil War was one of the greatest tragedies in human history and he has shown the effect of this tragedy upon the people of the South. He never comments; his irony is implicit in his narrative. And that narrative is thrilling and beautiful.

"THE GOOD EARTH"

After Grace Zaring Stone's *The Bitter Tea of General Yen*, I did not think I would live to praise another novel of Chinese life as heartily as I did that. But here within a year I come upon *The Good Earth* (John Day Co.) by Pearl S. Buck and I again must get out the trumpets. Here is a veritable "Growth of the Soil" of China, told with such skill and charm that, even though it is packed with revelations about Chinese customs, household manners, domestic life, religions and taboos, one reads it with a sort of breathless excitement.

The Good Earth is the story of Wang Lung, a Southern Chinese who loved the soil. It was his life. When the time came for him to get married, his father purchased a slave girl from the great house of the lord of the province, taking care to choose an unattractive one so that she would be cheap and more likely to be a virgin. She proved to be a docile and valuable helpmate, bearing him sturdy children. He prospered. Then droughts and revolutions several times reduced him to poverty, after which he would each time set doggedly to work again, wresting a living from the soil or yearning for the soil if he were forced to dwell in the city because of famine in the land. We follow Wang Lung's vicissitudes as if they were those of someone we had long known and liked. Miss Buck

has lived most of her life in China and is now teaching at the University of Nanking. She knows the Chinese and she knows how to write. This is a book to place on a permanent shelf in your library.

"ACCORDING TO THOMAS"

Let me suggest, too, that you should not miss reading *According to Thomas* (Harper) by Ivan Nazhivin, who is considered by many to be the foremost living Russian novelist. Nazhivin was a disciple of Tolstoi and once he told the master that he intended to write a narrative of the life of Jesus as it might have appeared to St. Thomas the Doubter. Tolstoi tried to dissuade him, but after twenty-five years of research and meditation Nazhivin brought forth this masterpiece.

In it we see the young rabbi Jeshua depart from the Essene community because the Essenes spent their time in endless quibbling instead of thinking upon the plight of their people, the nature of God and man. He wished to carry his religion to the people and to learn from them. He was gentle and persuasive and he attracted followers who began to whisper that he was the Messiah, because a Messiah had been promised them. For a long time he resisted this notion and finally either half convinced himself of it or persuaded himself that his teachings would have more force if he intimated that he was the Messiah.

"ESKIMO"

Eskimo (Liveright) by Peter Freuchen doesn't seem like a novel out of the present century at all: it is like a saga from primitive times. It is a story of Mala, a heroic figure among the modern Eskimos of Greenland, a great hunter, fighter, and killer and (Continued on page 80)



Peter Freuchen, author of "Eskimo," an epic of life in the far North lands, which is published by Horace Liveright

From the
Land of the
Poppy

The Oriental influence that marks so many of England's fine old china patterns, and also distinguishes some of the best designs of present-day English pottery is well grounded in tradition, for England's first china was brought from the country of that name during the 10th Century.

The charming plate illustrated, recently introduced at Plummer's, shows how successfully a well-known English Pottery has adapted a Chinese motif to a modern service, creating a gay, informal pattern which is just the thing for today's tables yet pays tribute to its Oriental origin as does much of the world's finest china which may be seen at Plummer's.



A colorful new pattern by Minton which presents Chinese motifs in modernized and modified form. Colorings are pleasingly bright and gay and feature lacquer red, orange, green, black and gold, on a rich ivory background. A complete service carried in open stock in all sizes.

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The age-softened tones and unusually exquisite grain of this original Biedermeier chest make it one of the finest pieces extant of early nineteenth century cabinet work. Equally intriguing are the two Regency chairs, with their graceful sweep of line and delicate carving. The mirror, a reproduction and the bronze figure and vases from our galleries, show how charmingly the old and the new can be blended to form the perfect group.

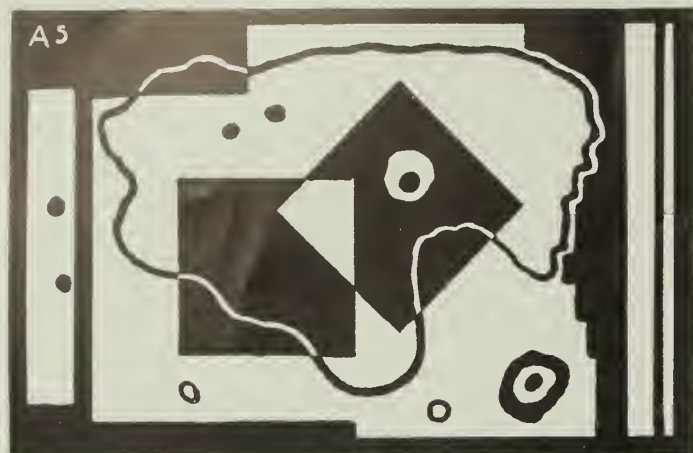
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cesar girls, art director

interior decoration

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Among the New Books

(Continued from page 78)

of his being made an outlaw by the coming of the white men who established rules of conduct for him and his people which neither he nor they understood. It is an exciting book, full of great adventure, and in it for the first time in fiction we get an intimate picture of how the Eskimos live.

"PLAGUED BY THE NIGHTINGALE"

Kay Boyle, who is one of the American expatriates writing in Paris, has long been known to followers of the *tendenz* magazines as a writer of artful and distinguished prose. She has now produced a novel, *Plagued by the Nightingale* (Cape & Smith), which justifies the promise of her apprentice work. It is an acrid study of a French bourgeois household. Into such a household goes an American girl who has married a Frenchman who has been living for a while on a California ranch where the heroine met him. He and she are thrown upon the charity of the father, a pig-headed Frenchman, full of pomposity, to whom money is everything, in a way inconceivable even to the lowest form of American Babbitt. There are bickerings, constantly, and there are scenes, all over money. It is a mordant picture, done with a sure and compelling force.

"WHITE FAUN"

Olive Higgins Prouty's *White Faun* (Houghton, Mifflin) is a romance with a background of the caste system of Boston Society. It is entertaining and it has some significance as a social document. The heroine is from the most rigidly aristocratic of old Boston families and yet she is a spirited and modern girl, aware to some extent of the collapse of the old standards. She is forcibly kissed by a young doctor of no family in the social sense, who crashes her bringing-out party. Hence a romance in which the family doesn't approve of the young doctor whose name is not in the Social Register. With complications. A good yarn.

"FAMILY CIRCLE"

Inez Haynes Irwin has also written a novel about the social system of New England. It is called *Family Circle* (Bobbs, Merrill) and it is about the sons and daughters of a Rumford, Mass., banker. In the family the stern Puritan virtues have long been codified into bases for good manners, formal and constricting. It is all worked out with sense and humor; the characterization is a little too superficial and without shading, perhaps, but worth reading.

"FOR MEN ONLY"

There is a great deal of gusto in the melodrama that Beth Brown has concocted in *For Men Only* (Kendall).

And not a little solid wisdom. It is a story about a sporting-house keeper in New Orleans, a madame of a luxurious establishment, which she is permitted to run by generous contributions to the constabulary and by the fact that Lily Love, the proprietress, has enough on most of the city and state officials to hang them. It has never occurred to me that a woman would write a book about life in such a place; but now it occurs to me that women are the only logical ones to write about it.

"THUNDER ABOVE THE SEA"

Some months ago I recommended in these columns a novel by Heinrich Hauser called *Bitter Waters*. I now recommend to you a new novel by him called *Thunder Above the Sea* (Liveright). Hauser has a point of view unlike that of any writer I know. He might be called a Momentarian, in that he sees life as a continuum of unpredictable experiences and every experience as something of value in itself aside from its reference to one's life as a whole. Perhaps his early life as a sailor accounts for this. A sailor's life is a life without roots. Deracinated, a sailor is an alien guest at many ports, familiar with them all but at home in none. But whatever is at the basis of Hauser's point of view, it gives strength and individuality to his novels.

"Thunder Above the Sea"

is a story of a young air pilot in the German-Scandinavian service. Hauser may be described as a German Ernest Hemingway.

"THIS NEW YORK OF MINE"

Old New Yorkers (and that means any one who has lived in the city more than ten years) will delight in Charles Hanson Towne's *This New York of Mine* (Cosmopolitan). Charlie Towne is not a native New Yorker but he was brought here from Louisville, Ky., at an early age and he has known nearly



Pearl S. Buck, whose new novel, "The Good Earth," is an engrossing study of Chinese life. John Day, publisher

everybody and seen nearly everything of general interest in the New York of his time. His first editorial job was on the old Cosmopolitan Magazine, edited by John Brisben Walker and he has been editor of Smart Set, McClure's and Harper's Bazaar. He is still the editor of the last-named magazine. His reminiscences of a more leisurely New York than we now know are charmingly done. His reputation as a wit is sustained by the evidences he gives of his talents in this book. With a slyly jesting attitude toward himself, an attitude of humility, he is generous and kind toward all others. And he remains, I suspect, somewhat to this day the same sort of romantic and enthralled young person he was as a boarding house lodger who was also a poet, anxious to make his way in the challenging glamorous city.

To a Husband



who has finally promised to part
with good money for an
electric refrigerator

Now that it's all over but the choosing, you will naturally want Her to have a Refrigerator that will make the Woman Next Door take notice. The kind of a refrigerator She can boast about and take pleasure in for years and years to come . . . for, after all, there's nothing like settling a thing of this sort so that it will *stay* settled.

To achieve this happy result you will need a refrigerator that looks like a thoroughbred and *keeps on* looking that way . . . one that will do a scientifically proper job of keeping cool season in and season out . . . and one that will keep you pleasantly surprised each month when you pay your electric bill . . .

Did you know that Frigidaire, always in the forefront of its field, is responsible for developments in the past fifteen years that have made household refrigeration so healthful, convenient and economical?

The Frigidaire shown in the photograph, for instance, offers advantages you would possibly not expect to find in any refrigerator.

That is why we call it Frigidaire Advanced Refrigeration and that is why you really ought to investigate Frigidaire pretty thoroughly before you finally decide which of the many good electric refrigerators to buy for your home.



Strikingly beautiful in sparkling
white Porcelain — Frigidaire offers
a new standard of Advanced Refrigeration

With new and striking beauty in a cabinet of snow-white Porcelain-on-steel—and with dozens of improvements that set it apart from all other refrigerators—Frigidaire presents a new idea in modern refrigeration.

Dishes slide smoothly in and out on bar-type elevated shelves. Cleaning is made easy by the smooth porcelain exterior and by seamless, acid-resisting porcelain within. Water turns to ice with incredible speed when you set the convenient exterior "Cold Control." Ice cubes tumble out easily and quickly with finger-tip pressure on the Quickube Ice Tray. Vegetables

come from the famous Hydrator as fresh as when you put them there.

And how quietly Frigidaire operates! You are scarcely aware that there is an extra-powerful unit concealed in the bottom of the cabinet—a unit that uses current only a few minutes each hour at a cost of but a few cents a day.

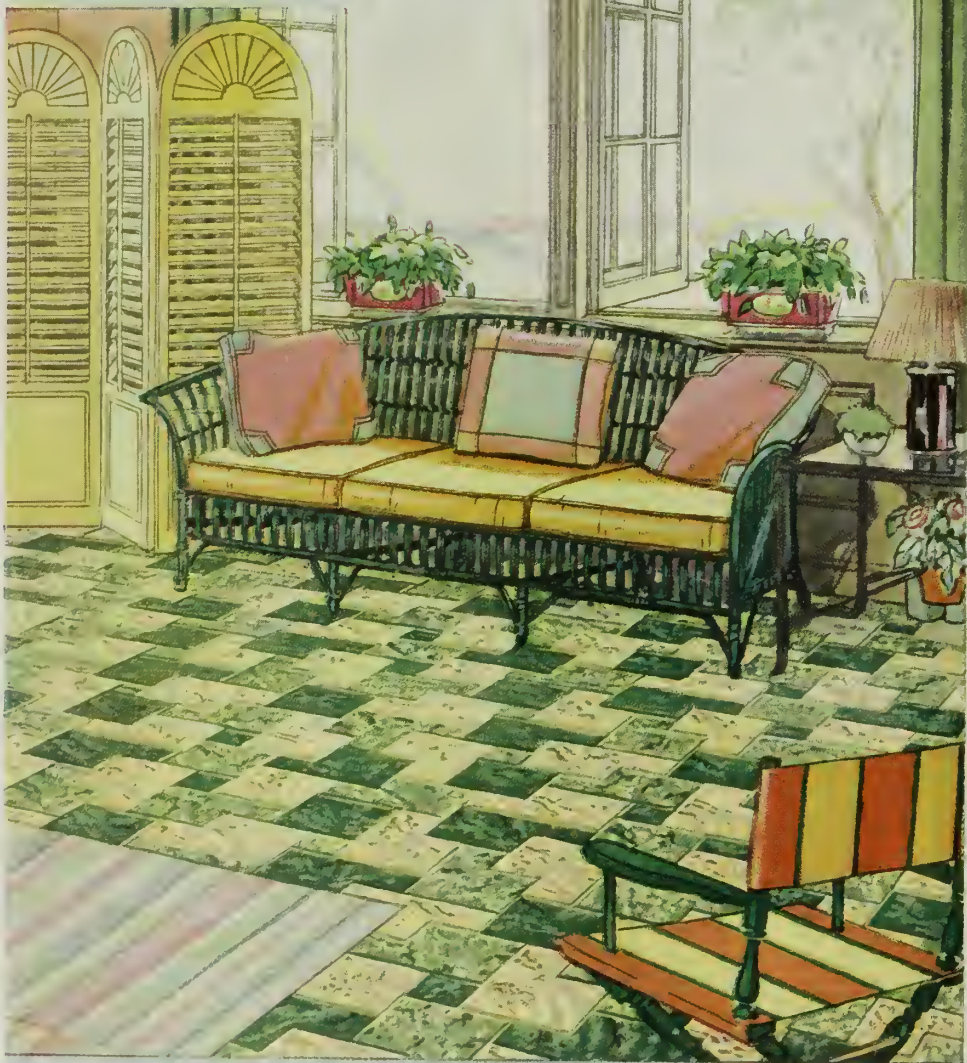
All these modern features combine to make Frigidaire the truly *advanced* refrigerator—and to effect many important savings that make it the truly economical refrigerator to own. Frigidaire Corporation, Subsidiary of General Motors Corporation, Dayton, Ohio.

FRIGIDAIRE

AS AN EVIDENCE OF THEIR QUALITY THE NEW WHITE PORCELAIN FRIGIDAIRE'S ARE SOLD WITH A THREE-YEAR SERVICE GUARANTEE



Bright tiles of blue and cream seem especially suited for the breakfast-nook. The pattern used here is "ANTIBES"—Sealex Linoleum No. 7313.



Mrs. Wright selected "MAPLETON"—an exclusive new embossed effect for this sun-porch. Observe the beveled edges and interesting shapes of the tiles. Sealex Linoleum No. 2907.

The trouble is, you haven't enough fingers

Agnes Foster Wright,
famous New York Interior
Decorator, whose lovely
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If you want a sun-porch that thrills you with its charm and beauty, first check off on your fingers the advantages of its having a Sealex Floor.

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SEALEX

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Left—"DELPHI" (No. 2952) is one of the Veltones, the new type flooring described in the lower right hand panel. Remember, all Veltones (there are six different color effects) are exclusive Sealex products. Below—"CASTLE" (No. 3534) is a rich embossed pattern with novel insets. A most popular offering.



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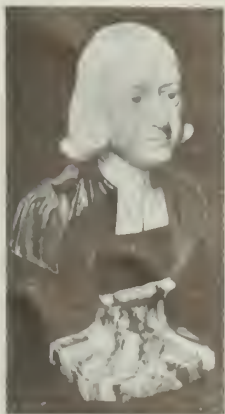


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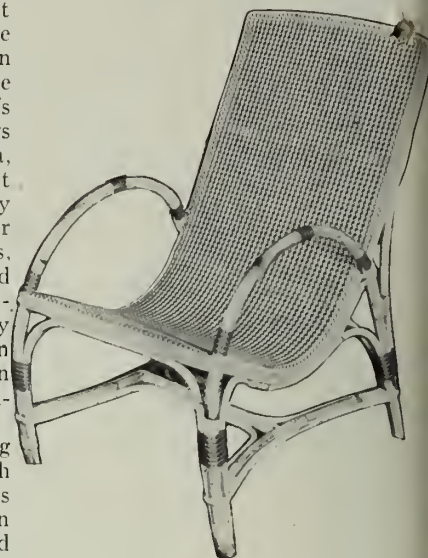
New Furniture for Outdoor Rooms

(Continued from page 61)

veneer finished with a half round rattan beading. The popularity of Backgammon has resulted in specially designed tables for the game and most useful for use with reed chairs is one of natural rattan and finely woven cane with convenient drawer. The table top is painted cloth, with motifs of red and gold and below the corners are shelves of lacquer red formica, that imperishable substance that looks like plate glass, comes in any color and is impervious to stains or burnings from cigarettes. Dice boxes, dice and checkers are made from red and green "Catilin" a new composition. With this table are delightfully comfortable chairs of natural rattan with backs and seats of finely woven cane especially fashioned to use without cushions.

Among the novelties is a low hung chaise-longue of natural rattan, with but one arm, wide enough to serve as a book rest; the channeled cushion of tête-de-nègre linen is hand blocked with a gay design of Chinese cockatoos, butterflies, poppies and wisteria in brilliant colors. Another is a high backed pilaster chair of closely woven reed with pointed top bordered in lattice work; the cushion is made of linen hand blocked with a design

Newest designs in natural rattan and French enameled rainbow cane. Courtesy Mastercraft Reed Corporation



vines in ferneries of sculptured marble heighten the illusion of a foreign setting. Porch screens of three, four or five leaves are made from Chinese tea chest covering, air brush painted with palm trees, exotic birds, or Oriental scenes.

The panels of other screens are filled with "Tapa" cloth, a curious material made by the natives of the Hawaiian Islands from the inner bark of the paper mulberry tree, which is stripped from the tree, steeped and afterward thrown on a log and beaten with mallets; two strips are beaten together to increase the strength. The bark is then painted in simple designs with vegetable dyes, in soft tan shading to deep brown, blue, mulberry, various tones of red, green and black.

Among the popular moisture proof and sun fast fabrics for upholstery and cushions are fabricoid, permatex, glazed waterproof chintz in plain colors or gay floral designs, new, water repellent rayon fabrics in various weaves and lovely colors. Shiki rayon satin in coral, lettuce green, mulberry, lacquer red, blue or silver. Toyo cloth made from wood pulp, striped, plaided, checked or plain and a suède finished cloth, sunfast and waterproof in beautiful colors. For use in the sunroom where they are not exposed to rain are hand blocked linens from England and France. The cushions of many chaises-longues are channeled and tied or snapped on, so that they may be easily removed and rolled up to carry conveniently.



The new lacquered metal furniture in green or rust combined with stick reed painted to match. Courtesy The Ficks Reed Co.

in Hungarian needle point. A "Knoll" davenport suite of five pieces made of natural rattan is the last word in luxury, with its resilient springs of steel, cunningly hidden in the seat, back and side pillows, which are upholstered in a Jacobean patterned linen, hand blocked in shades of tan, brown, green and henna, matching the windings of the frames.

Of Italian ancestry are the triangular, round or oblong tables with plate glass tops framed in antiqued iron, with gracefully scrolled stretchers arranged to hold a flower bowl of gay Italian pottery, or several jars of blossoming plants underneath the glass.

These may be found in many sizes and are delightfully reminiscent of al fresco dinners in the fascinating terraced gardens of little inns overlooking Italian lakes and are just as attractive on our own terraces and roof gardens, where tinkling wall fountains, flower filled Italian oil jars, and tiny stone pixies seated on toad stools peeping from under trailing



Gate-leg drop-leaf table of natural rattan with French enameled cane windings in gay colors. Top of five ply maple veneer. Courtesy Sons-Cummingham Reed and Rattan Company, Inc.



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«CREATORS OF DISTINCTIVE BUSINESS HOMES»

Building for Enduring Beauty

(Continued from page 68)



STRIPES

The revival of the styles of the Empire and the Directoire have brought back the vogue for the striped silk drapery. Hanging in formal cascades it recalls all the restrained but piquant charm of a classic era which adapted so exquisitely the ancient styles of Italy and Greece.

A variety of striped materials, satin, damask and taffeta are to be seen in Cheney Brothers' showrooms. They have recently added to their line some finely striped taffetas and moires of superlative quality which lend themselves to simple but sophisticated treatment.

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—AUTHENTIC FABRICS AND STYLE

be given to the architect, and not to the contractors directly. Not only is this requirement a sound executive principle, but the fact is that the most seemingly trivial or "practical" problem in building construction—such as the location of a pipe, for example—is almost certain to have an aesthetic factor on which the architect must pass.

Materials and construction processes are largely governed by local conditions; but equipment is not quite so much so. The building industry is largely local and it reflects geographic and climatic variations also. Obviously a house built for a cold seacoast climate must have much better protection against weather than a house built in a valley of Southern California. Geological variations largely are responsible for the Cedgestone houses of Philadelphia, the brick and frame houses of New England and the stucco-plaster houses of Southern California. These are obvious illustrations of a principle that has infinite ramifications.

These general considerations bring us to the analysis of the structure itself. For purposes of illustration we may divide the construction of the house into two portions—the visible portion above ground, and the foundations and subsoil construction, piping, etc. These latter one does not see, but they are all-important in their relation to the special character of the site.

Foundation work should be made secure against settlement to the last degree. It is not merely a case of having walls that are plumb and floors that are level. One must prevent the very slightest settlement of the kind that causes superficial cracks to appear on the exterior and on the inside finish, particularly in the trim and in the plaster. Soil of uncertain bearing power, due to causes like marshy spots or springs that undermine foundations, must be specially prepared, and drained if necessary. The walls and floors below grade must be waterproofed and damp proofed if built in a site that contains too much water or moisture in the ground. Sometimes, of course, the soil is so dry or sandy, or so porous that little precaution is required.

Rock excavation also offers problems, usually expensive ones to solve. The owner should remember that there are not only the foundations of the house itself to consider, but also subsoil, piping, and extensive construction work such as drains, sewers, water supply, electrical and telephone conduits. In addition, there is foundation work for construction outside the house such as terraces, retaining walls, steps, gardens, walls, gateways, roadways and other features. Sometimes an owner finds that he has literally sunk a deal of money merely to get his house out of the ground. Often the more picturesque a site is, with ledges and changes of levels, the more underground construction is necessary. For this reason, it is well to consult the architect before the land is purchased, not afterwards.

When one turns to the structure of the house above ground, it is clear that the owner wishes to get the most for his money; but he also needs a substantial and enduring type of construction, one which will provide the most secure backing for the finish

and the materials of interior decoration. Expensive plasterwork, cabinet-work, trim, tile and marble, and the various flooring materials can easily crack or pull apart from under floor or from their backing on walls and partitions as the case may be. Fruitful sources of trouble are those weak spots where two materials of the underlying construction meet—for instance, where wood stud partitions abut against the masonry of chimney or of outside wall. Strips of metal lath should be securely fastened along this joint, covering it for a distance of a few inches on each side, wherever the finish is to be plaster. There are other places of potential damage where metal lath can be profitably used, such as over the heads of openings. Certain materials like tile, marble, parquet floors and wainscots of any materials require extreme care in preparing the construction to which they are fastened. Many finish materials have but slight strength or rigidity in themselves, but must depend for their solidity upon the underlying construction.

The above refers to the minimum requirements only. These decided, the owner must figure on how much further he should go in matters like fireproofing, sound proofing, and insulation against heat loss. On the question of fireproofing, certain minimum precautions known as "fire-stopping" are required by most local building codes as well as by the standards of good construction. Beyond that point, considerations of expense make the decision an individual matter. However, one might point out that it is questionable economy to house valuable possessions—heirlooms, fine decorations and furniture, priceless documents and collections—in buildings that can burn easily.

Sound proofing has its importance in certain houses and in special locations, such as bathrooms and toilets. More important, however, and of increasing importance in the science of heating houses, and keeping them cool in summer, is insulation. One should carefully take into account the desirability in the particular case, and the fuel economy involved. Methods of insulation vary, but one consideration, however, the owner should keep in mind. That is, that the insulation must be a thorough job if the object—prevention of heat loss or of entrance of cold into the house—is to be achieved. As in the case of protecting the house against weather or moisture or water, a small leak is about as bad as a big one. The same is true of sound-deadening—a plumbing or heating pipe will carry sound from a room in which the floors and walls are insulated. In conclusion, one should be cautioned against too much complexity of construction in the home. Thoroughness, experience, intelligence—these are the keynotes, but not elaboration.

EDITOR'S NOTE: Mr. Boyd's articles on "Building and Equipping Your Home," will continue through June, July and August. Article No. 2: Exterior Materials—Walls, Roofs, Terraces, Flooring, etc., Trim, Metal work. Article No. 3: Materials for Interior Finish, with special emphasis on background for interior furnishings and decoration and periods. Article No. 4: Equipment—Heating: hot air, steam, vapor, radiation, humidifying, air conditioning; insulation; plumbing; electricity; refrigeration.



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—from "Furniture of our Forefathers," by Singleton

GOVERNOR CLINTON, it is clear knew about more things than Erie Canals and New York politics. His knowledge of furniture enabled him mildly to scold his extravagant countrymen for passing up the wonderful woods that grew almost in their back yards. He would be pleased, today, to see the hearty interest of cultured people in the native furniture of his period. To render it in any but the native American woods is a sacrilege they could not tolerate. The native cherry, maple, pine and hickory amply qualify under

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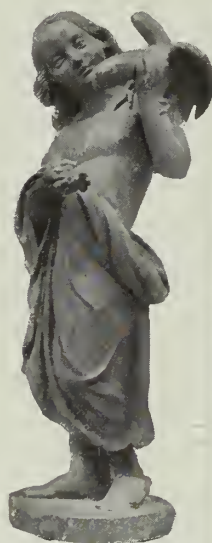
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of Swan drilled
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for use on
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Rhododendrons for Your Garden

(Continued from page 72)



In the foreground is a *Rhododendron carolinianum* in full bloom. *Rhododendron maximum* and *Rhododendron catawbiense* are in the background

be reduced in height by gradually cutting down, in such a way that new growth starts from the bottom.

Rhododendrons are becoming more popular for landscape use. In general, mass effects are more desirable than those secured by the use of individual specimens. They are now used in foundation plantings, but some consideration should be taken of appropriateness. While they may look well with Georgian or Queen Anne architecture, they seem as much out of place with Mission as Mission does in

the temperate climate. They are usually best informally treated.

Frequently other plants can be used as companions. Nothing is better as a background for rhododendrons than hemlocks or other coniferous evergreens. Then some of the dwarfier family relations may be used to good advantage for facing down, such as *Leucothoe catesbaei*, *Pieris floribunda* or *P. japonica*, *Leiophyllum buxifolium*, *Kalmia latifolia* or Mountain Laurel is another appropriate companion for rhododendron.

Sèvres Porcelain of the 18th Century

(Continued from page 45)

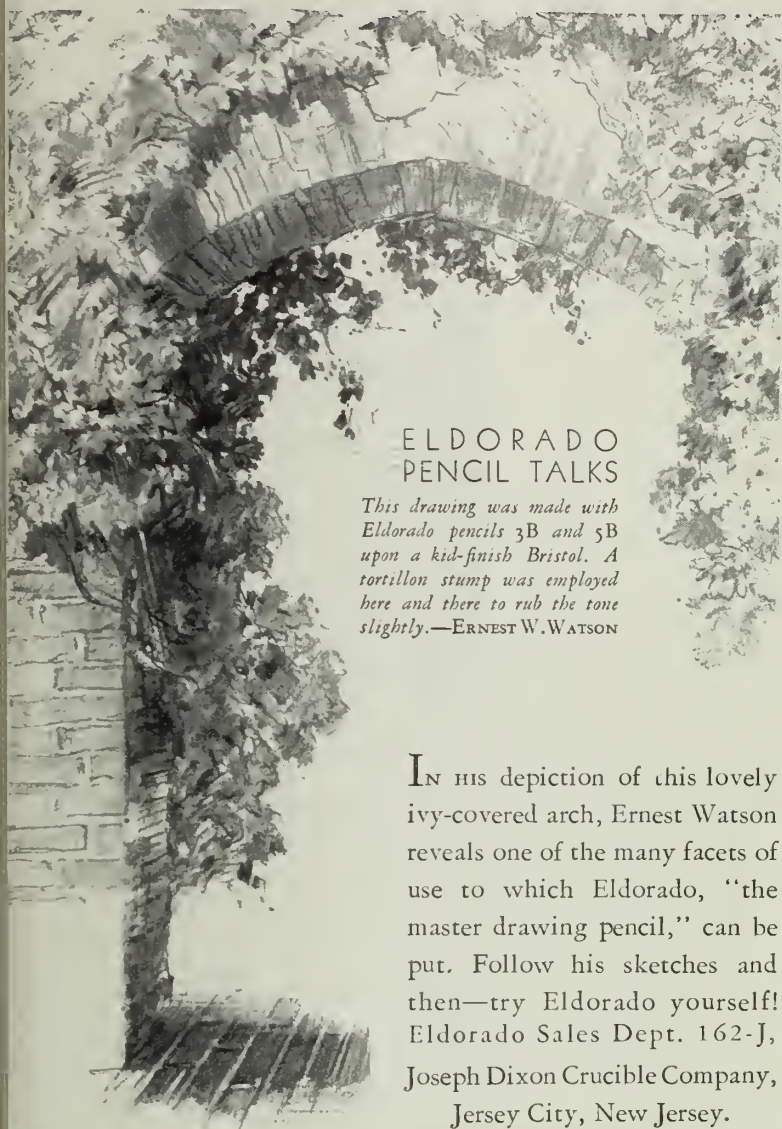


18th and early 19th Century Sèvres porcelain. The cup and saucer at the right are decorated with roses and blue corn flowers, favorites of Marie Antoinette

after the tapestries of Oudry. It is no wonder that the King at one of the last exhibitions of Sèvres porcelain held in this charming setting, according to a contemporary account, "could not wait for the work people but must himself unpack the pieces, breaking not a few and mixing everything up."

Although Louis XVI said as late as 1700 that he intended to keep the Sèvres porcelain manufactory at his own personal expense, it fell on evil days during the Revolution. The di-

rector of the manufactory is reported to have sold his jewelry to keep his work people from starvation. When the smoke of conflict cleared away the period of Louis XV and Louis XVI, to which the delicate soft paste Sèvres porcelain definitely belonged, had passed into history and the Empire period was in the making. The famous "Porcelain de France" was abandoned and Sèvres turned to the hard paste which was more suitable to the massive style of the period.



ELDORADO PENCIL TALKS

This drawing was made with Eldorado pencils 3B and 5B upon a kid-finish Bristol. A tortillon stump was employed here and there to rub the tone slightly.—ERNEST W. WATSON

IN his depiction of this lovely ivy-covered arch, Ernest Watson reveals one of the many facets of use to which Eldorado, "the master drawing pencil," can be put. Follow his sketches and then—try Eldorado yourself! Eldorado Sales Dept. 162-J, Joseph Dixon Crucible Company, Jersey City, New Jersey.



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Broadway To Date

(Continued from page 57)



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Draw-leaf table, chairs, and credenza, early Italian.

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near the mountain-ridges of greatness. It is just satiric enough not to be slushingly sentimental and just sentimental enough to remind us of this age of fake sophistication and window-dressed cynicism that genuine feeling and tears are still on tap: Nature is not going to move!—yet.

The big, the generic idea of "Give Me Yesterday" is that Success is generally failure—"nothing fails like success," said Oscar Wilde. A member of the British Cabinet has climbed to his present height by sacrificing an early love, and in the dirty game of politics and ambition all that is real in him goes to pot. In a beautiful dream-sequence in the second act—Peter Ibbetsonish, it is true—he becomes a boy again and meets Sally.

On his return to waking life he resolves to chuck everything, resign from the Cabinet, quit his boiler-plate society wife and go after Sally, who still lives in the flesh in Yorkshire. Just as he has arranged everything he gets a message from the Prime Minister that his resignation has been accepted and he has been appointed Chancellor of the Exchequer. He accepts. The great God Success finished him off. He is a political manikin for the rest of his life.

Louis Calhern was an impressive Mannoek, the tragic success. Gladys Hanson was superb as his wife, Jane Wyatt beautiful to behold as his daughter, and Sylvia Field—the charm of this young woman is beyond words.

"AS HUSBANDS GO"

The laughter ripples under the seats spouts up into the dome, bursts around your head in spontaneous invisible fireworks almost continuously from the rise to the fall of the curtain of Rachel Crothers' little masterpiece of marriage-merriment entitled "As Husbands Go." It is, rather, a masterpiece of comedy for two acts only. The third act rather fizzles out; but why carp at such a brilliant piece of work?

We flit from eternal Paris to eternal Dubuque, Iowa, in this manner: Two Dubuqueans of the female species, one of whom is married, the other being a widow, annex an English writer and an old broken-down French roué respectively in a French café and lug them back to Dubuque. The husband of the married woman knows what's going on, but—and here we have Miss Crothers' dearest craftsmanship—he pretends he knows nothing. The widow has a sophisticated Frenchman with a monocle on her hands in Dubuque.

The cast is a John Golden lay-out—also perfect. Catherine Doucet as the widow is literally a scream. Jay Fasset is the Babbitty husband, not so stupid by a jugful. He played it with restraint and a fine eye to detail. But it is the Misses Crothers and Doucet who hit the ceiling.

"THE HOUSE BEAUTIFUL"

Channing Pollock is our Knight of All Lost Causes. He is our Sir Galahad of Morality and Clean Life. He stands for Grandma's Verities.

"The House Beautiful," Mr. Pollock's latest godly tract, is a glorification of the family, right thinking, sound investments and simple honesty, which is far better than Norman blood. It tells in many scenes the life of a family in West Hills, N. J., from 1901 until the death of papa and

mamma. It is a saga of the commonplace with clever stagecraft in which we see ancient knights in armor doing their damndest for the Right and the Good. It would be better for the play if the allegorical knights were canned.

Technically, it is a superb production. The acting is throughout critic-proof, the blue-ribboners being Roy Gordon, Mary Phillips, Helen Flint and Joseph Baird. But it was all done long ago, and it was called "Little Lord Fauntleroy."

"A WOMAN DENIED"

A woman denied can stir up more of the essence of Mephisto than almost anything you ever heard of, my good children.

Barbara, in Mario Curci's drama, "A Woman Denied," which brings to us Mary Nash once again as the Female of the Species, is a model with all sorts of showy curves and electronic lures. She poses for Paolo Vanni, who needs her for his Muse but rather high-hats her for her vampish ways. Well, he's kind of up a tree about her anyway.

"THE ADMIRABLE CRICHTON"

Twenty-eight years have lapsed into oblivion since I saw Gillette in Barrie's "The Admirable Crichton," the most intellectual and solid of all Barrie's satiric fantasies.

After seeing the revival, with Walter Hampden and Fay Bainter, the fundamental philosophy of the play—that social castes are inexorable, not artificial—is still unshaken, but somehow the body of the comedy has become faded. Everything that isn't of to-morrow is already old-fashioned with us now, so hopeless are we bogged in the artificial and the fake.

You know the story of the London butler who on a desert island became a master of men and women and how the lords and ladies took their natural places there as servants. When they return to London all is reversed again. And Barrie-Crichton both say, "That is as it should be." I vote yes, emphatically. I believe in caste and strata.

Walter Hampden, Fay Bainter, Herbert Druce and Estelle Winwood are the stars with Miss Effie Shannon who has caught the Barrie eyewinkle in this beautifully mounted play.

THE LITTLE THEATRE OPERA COMPANY

I heard so many good things about this organization playing at the Heckscher Theatre that I took a trip up to the skirts of Harlem to hear the company in Donizetti's "Don Pasquale" and Bach's "Phœbus and Pan." It was one of the best voyages I ever took.

"Phœbus and Pan" especially is something not to be missed in the repertory of this company. In this piece we find the original of Wagner's "Die Meistersinger"—a musical competition between Pan and Phœbus to the music of the great Bach, whose score is sheer light from the heart of some spiritual Sun. The Pan of Howard M. Laramy was exhilarating, the incarnation of a world far from these cash-down days. The Phœbus of Donald Beltz was strikingly classic. The parts of Momus and Midas were well done, while the chorus was stunning.

"Don Pasquale" was delightfully rendered. Old-fashioned and outmoded, but all the more delightful to me for that very fact. And Donizetti's

(Continued on page 90)

Do you know how—



- to determine the kind of floor covering to use when the upholstery and draperies contain design ?
- to determine the choice of lamps for certain rooms ?
- to build up a color scheme for a room and determine the choice of colors ?
- to combine various styles together in the same room ?
- to distinguish the various Period styles ?
- to treat stains and discolorations on plaster walls ?
- to measure windows for glass curtains and over-drapes ?



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years it has also been conducting a course of equal value in Modernistic interior decorating. We have recently combined these two courses. You will now receive complete training in both Modernistic decorating and Period decorating, in the time heretofore required for the Period training alone.

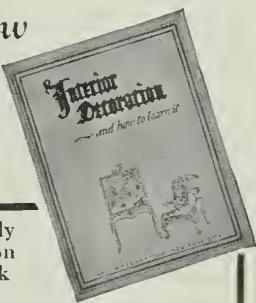
Modernistic decoration has grown steadily in favor, and its vogue is increasing. But no other style of decoration is as easily and as frequently abused and mis-used. Consequently a sound knowledge of its principles, its possibilities and its limitations, has become essential to the professional decorator and to all who wish to do their own decorating.

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Broadway To Date

(Continued from page 88)

music—don't tell me you've outgrown this melodious enchanter!

"NAPI"

Ernest Truex, nimble of foot and nimble of noodle, catapulted out of Aristophanes into the Napoleonic era with that grace that makes of him one of our deftest and most versatile of comedians.

All of this play is Truex. He is a shopkeeper in Paris who looks so much like Napoleon that they make him double for the Emperor to get the latter out of a sex-scape with an actress.

The Misses Innescourt, as Josephine, and Peggy Shannon, as the *Comédie Française* actress, were good to look upon, but their acting was no great shakes. "Napi" is by Brian Marlow, from the German of Julius Berstl.

"THE WONDER BAR"

The Nora Bayes Theatre was all dressed up in the most blaring way for an "intimate" European novelty called "The Wonder Bar." The stage overflowed into the audience, and singers and dancers shook our hands.

Dressed up as the theatre was, frankly it had nowhere to go, for this show aside from the undeniable humor and good singing of Jolson and the antics of pretty Patsy Kelly and the dancing of little Trini hasn't much to recommend it in the way of nerve-tingle.

It was Al Jolson's return to the speaking stage—and he's the whole show. Al's eyes still do not behave—and neither do his jokes. And how he can sing those Yiddo-Russian airs!

"PRIVILEGE CAR"

The play, the plot, the story, the yarn, or what you will, got lost in "Privilege Car" in the acting, the character-work, the atmosphere and the color, all of which are remarkably good.

But Messrs. Foran and Keefe, who concocted this melodramatic comedy, get too many stories mixed up. Another good idea gone to rack and ruin.

A House of Romantic Memories

(Continued from page 31)

mantel is an original antique from a house on Portland Place, London, and over the mantel is a portrait of Captain and Mrs. Johannes Schuyler, copied from a painting now in the New York Historical Society. Very fine pieces of antique furniture add to the charm of this beautiful room. Where leather is used, it is a curiously interesting cool oak-green, in delightful harmony with walnut paneling.

No decorator from the outside world was employed but, in every instance, members particularly interested in helping to realize the beautiful ideal that was established for this home, have taken over a certain room and been responsible for all its fittings and furnishings. This, I understand, was true of the reception room, library, drawing room and possibly the dining room. And it seems to me that a very remarkable thing has been accomplished in presenting a series of interiors that are decorated and furnished with such priceless antiques and yet possess an individual quality that is usually only found in homes that have long been the background for beautiful living.

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Life on a Dude Ranch

(Continued from page 59)



A Dude Ranch pack outfit fording a river south of the Glacier Park Region. A typical Dude Ranch activity. Courtesy Great Northern Railway

several points north of the Park, principally at the Gallatin Gateway, about 45 miles by the Gallatin Highway from the northwestern park entrance. The Burlington road taps this territory at Cody, Wyoming, and at Billings, where it meets the Northern Pacific, after diagonally traversing Wyoming from southeast to the northwest at Cody near the Shoshone Canyon. Southwest of this region and directly south of the Yellowstone Park is the famous Jackson Hole and Jackson Lake Country, and the Wind River Mountain Range. Dude Ranches are abundant around the eastern, southern and western borders of the Yellowstone Park, and from there south and west to New Mexico and Arizona, with a lesser number from the Park northwest through the Bitter Root Mountains toward Pendleton in Oregon and the Columbia River Country. The Union Pacific after passing through southern Wyoming and Idaho, reaches the Yellowstone Park

the Southern Pacific occupy the southwestern ranch territory, albeit the Union Pacific operates a main line from Salt Lake City down through Utah and Nevada to Los Angeles. There is, therefore, ample transportation facility from Chicago, St. Louis, New Orleans, New York and all Eastern and Southern cities into any part of these cattle-grazing plains, the present territory of about 400 Dude Ranches which, from June to October, are devoted to the entertainment of guests at from \$40. to \$100. a week—horses, guides and excitement included.

Farther north than the territory just defined, lies another country—along the scenic Great Northern, the Canadian Pacific and Canadian National Railways—three of the most enterprising instruments of civilization in the world, and operating over regions of indescribable natural beauty, interest and rugged grandeur. Here, Dude Ranch life is not as



Typical ranch trading post with a wealth of Indian wares to part a lady from her pin money. Here one can buy chaps, spurs, ropes, blue jeans, shirts, boots and equipment for shooting and fishing

at West Yellowstone, a convenient approach to the center of the Park. The Oregon Short Line of the Union Pacific System extends into the Pendleton ranching region and beyond. The Rock Island, the Santa Fé and

prevalent as in southern latitudes. In their stead are some of the finest American and Canadian lake and mountain resort hotels, with golf, fishing, winter sport, mountaineering.

(Continued on page 94)

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Life on a Dude Ranch

(Continued from page 92)



A typical recreation cabin in the Northwest Dude Ranch country. Here before an open fire one may enjoy music, books or indoor games. Courtesy Northern Pacific Railway

canoeing, bear, goat and sheep hunting activities in their season. Glacier National Park, on the American side of the border, and Waterton Lakes National Park on the Canadian are very popular, and beyond them lies that wonderful region of nature's marvels—the Lake Louise Country west of Calgary, and the great Jasper National Park, dwarfing all other forest reserves in the Northwest. Far beyond, yet still in the Province of Alberta, where H.R.H., the Prince of Wales operates a cattle ranch, lies the Wood Buffalo Park, dedicated to the propagation and preservation of that noble animal which our early pioneers and the earlier Indians wantonly slaughtered almost to extinction. Through this far-north territory, west of Lake Athabaska, runs the Peace River, the thrill and pride of

tana they like the term “Dude Ranch”, and accord it the same respect they offer the term “Cow Ranch”. The most constant daily activity of all western ranches is, of course, riding horses and cow ponies. You go everywhere a horse—seldom anywhere afoot, albeit you can walk your legs off if you want to do so. But the horse is your rapid ranch transit, and you are assigned a horse that suits your taste and training as soon as you become a ranch guest. Arizona and New Mexico are the principal guest ranch states of the Southwest.

On the northern plains, from Nebraska to the Canadian border, the operating cattle ranches geared for the accommodation of guests are our most popular summer Dude Ranch resorts. They now entertain many thousands of men, women, boys and



The beautifully flowered and fragrant patio of a Dude Ranch near Alcalde, New Mexico. Courtesy Santa Fé Railway

hardy, whitewater sportsmen from all parts of the Anglo-Saxon world.

The Santa Fé, Southern Pacific and Rock Island railroads likewise operate in a region of many guest ranches, some of them quite elaborate in plant and equipment. A few of these ranches resent the term “Dude Ranch”. Their literature slaps you on the wrist and states: “This is not a Resort, a Dude Ranch or a Sanatorium. This is a Cow Ranch with guest accommodations”. But in Wyoming and Mon-

girls seeking “something different”, something more like a concussion than a tame, well-behaved throb. Until a few years ago only men and adolescent youths spent their summers on ranches and joined the cowboys in their work and play. Now all the big and little members of a virile family frequently put up at Dude Ranches year after year.

For those who, while staying at a cattle ranch from two to ten weeks, (Continued on page 95)



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Dude Ranch Life

(Continued from page 94)

wish to do some real fishing in the Madison River of Montana and in other white water that is faster than fish—the rainbow trout, lochleven, silver, mackinaw, cutthroat, native mountain brook, grayling and white-fish—on ranches in the states of Colorado, Wyoming, Montana and Idaho are always a gratifying sportsman's opportunity. The plains are there in their most profound character. The Indians and mountains, valleys, gaps and gulches; the roundups, calf-branding and rodeos; the rivers, brooks, lakes and duck marshes are there. The feeding grounds and roosting beds of wild geese are there. The grouse, prairie hen, partridge, European and Asiatic pheasants are there. The silver tip grizzly and black bear, the elk, moose, antelope, muledeer, sheep, goats, cougar, lynx, wildcat, wolf and coyote are there to test the skill and energy of fellows who have as much iron in their blood as they lug on their shoulders. The Montana and Idaho air west of the Rockies is as exhilarating, clear and fragrant as anywhere on the Continent. You feel like doing something every moment of the day, and you generally find yourself doing it from the morning bell to bedtime.

What was in an earlier day a wide stage of dramatic frontier events in the Greater Yellowstone Country, is now a vacation paradise. In these valleys and mountain passes Indian tribes once fought each other and scalped the pioneer who intruded upon them in his ponderous and crunching covered wagon. Some of the white man's early forts remain; but many have dissolved into the ghost stories of the West. Beside the trails of Lewis and Clark, Jim Bridger and John Colter, are the villages, towns and cities of today. The Vigilantes who once carried the law at the end of a noosed rope and plucked cattle thieves, murderers, bandits from their strongholds in the wilderness around Jackson Hole in the Teton Mountains, have been succeeded by orderly systems of civic tranquility. Granite Peak, 12,842 feet, the highest mountain in Montana, and Mt. Wood, Mt. Hogue and Mystic Mountain, all of the famous Beartooth Range, are as wild or as placid in their majesty as ever. In the Absaroka Forest, the Rockies carry on in the olden way with their thousand glorious changes of aspect every day. Here the Crow Indians had their happy hunting ground when the buffalo and buffalo "chips" dotted hundreds of miles of the great plains around the Absaroka. Then came the builders—the white men seeking to make the West the productive empire it is today. And among them was a young man of destiny who wandered all over that Crow territory, hunting bear, cougar, wolves and other predatory animals. Thus he rebuilt himself into the stature of a strong and resolute man out where nature had a healing way and a spirit that bred aspiration and action. That was Teddy Roosevelt, a rancher on the Little Missouri, at Medora, North Dakota.

The railroads mentioned herein will send readers the fullest information concerning guest ranches in our western, southern and northwestern states, and in Canadian provinces. Everyone contemplating a visit to a guest ranch should obtain such publications. Beautifully illustrated, they provide a thrilling picture of Dude Ranch life.



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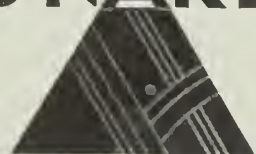
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